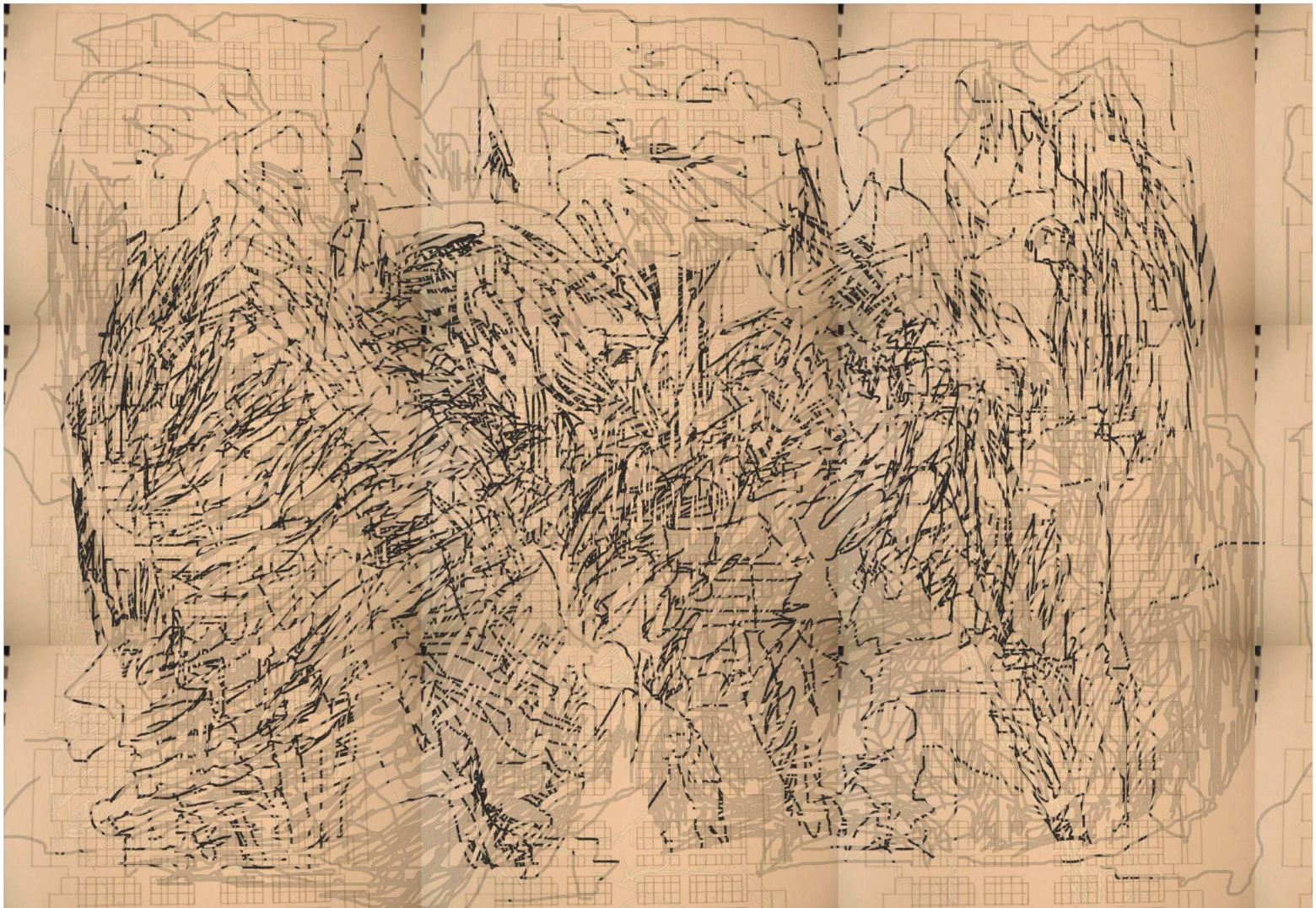
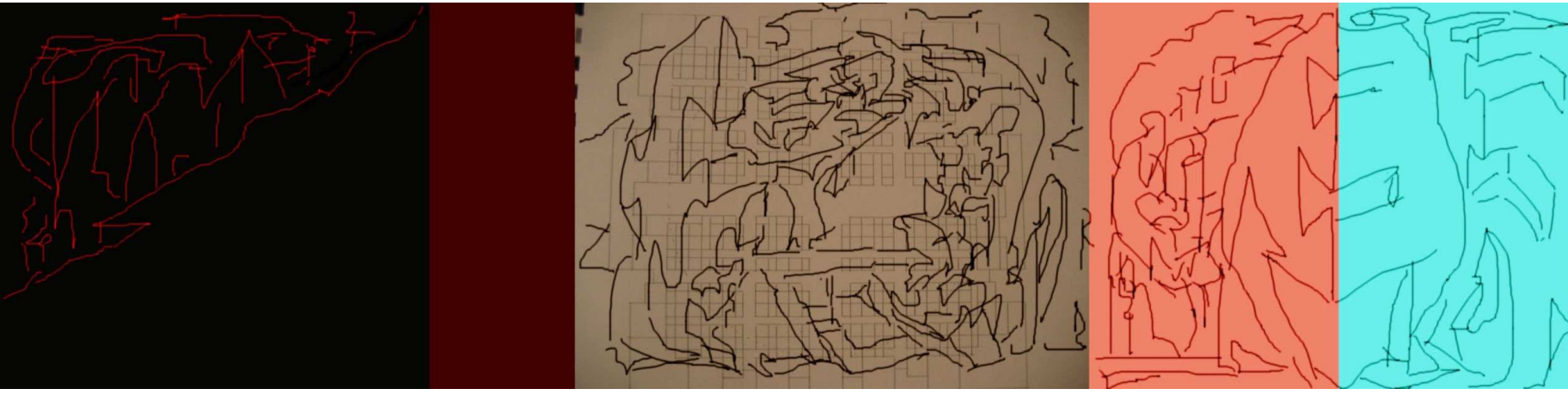
M->Orphic Video Drawing Journal May-June

Diagonal Arch and Salients of Apollonian and Dyonesian Psychological Colloids

by Edwin VanGorder





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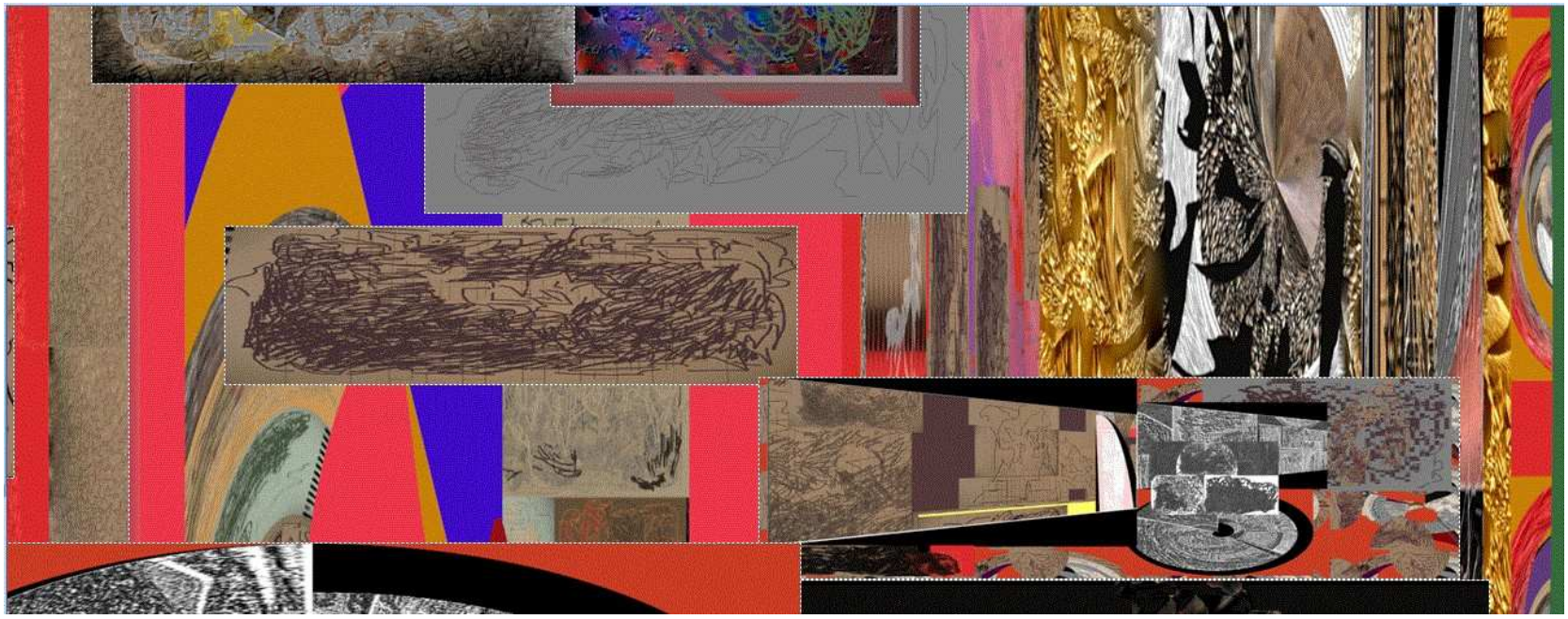
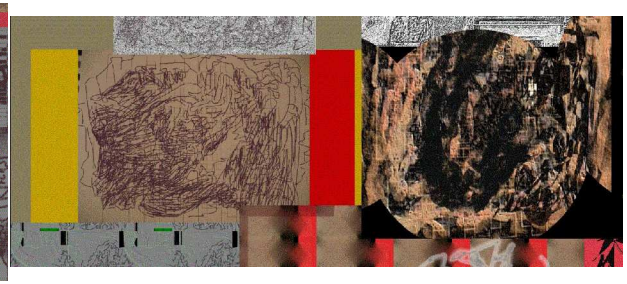
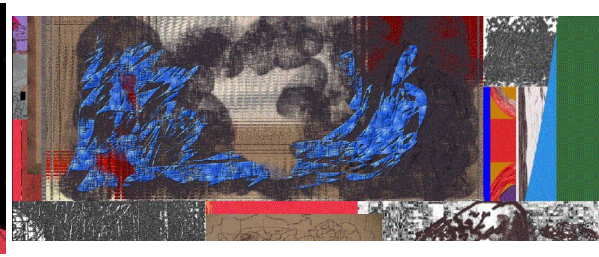
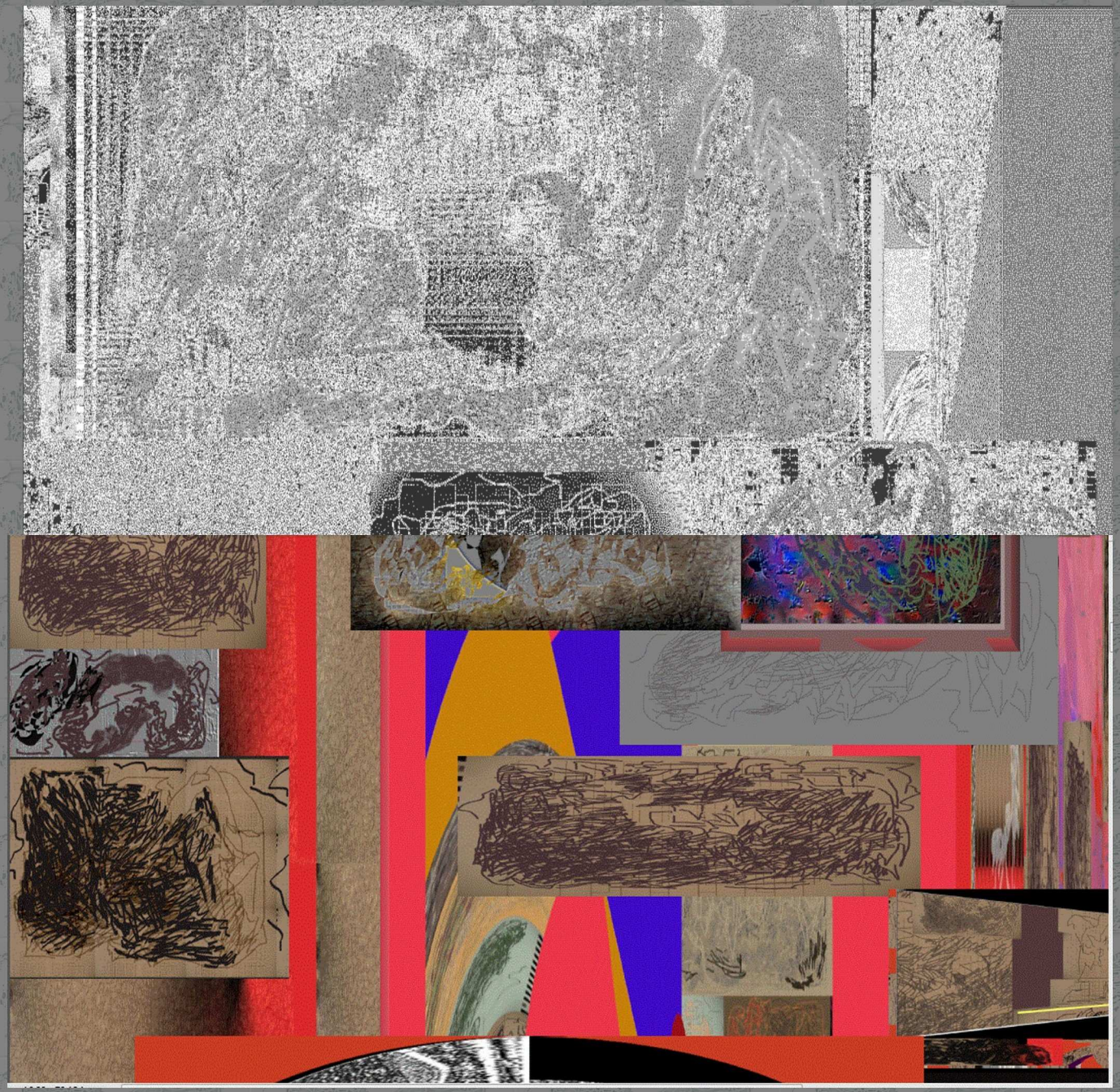
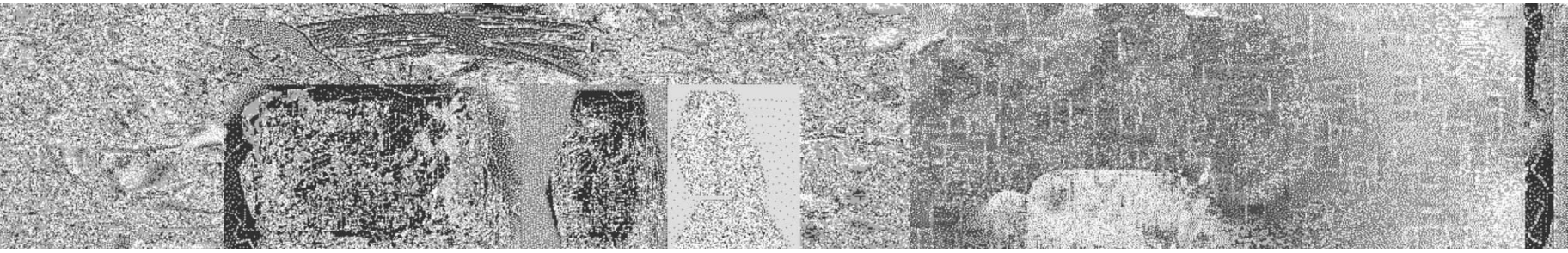


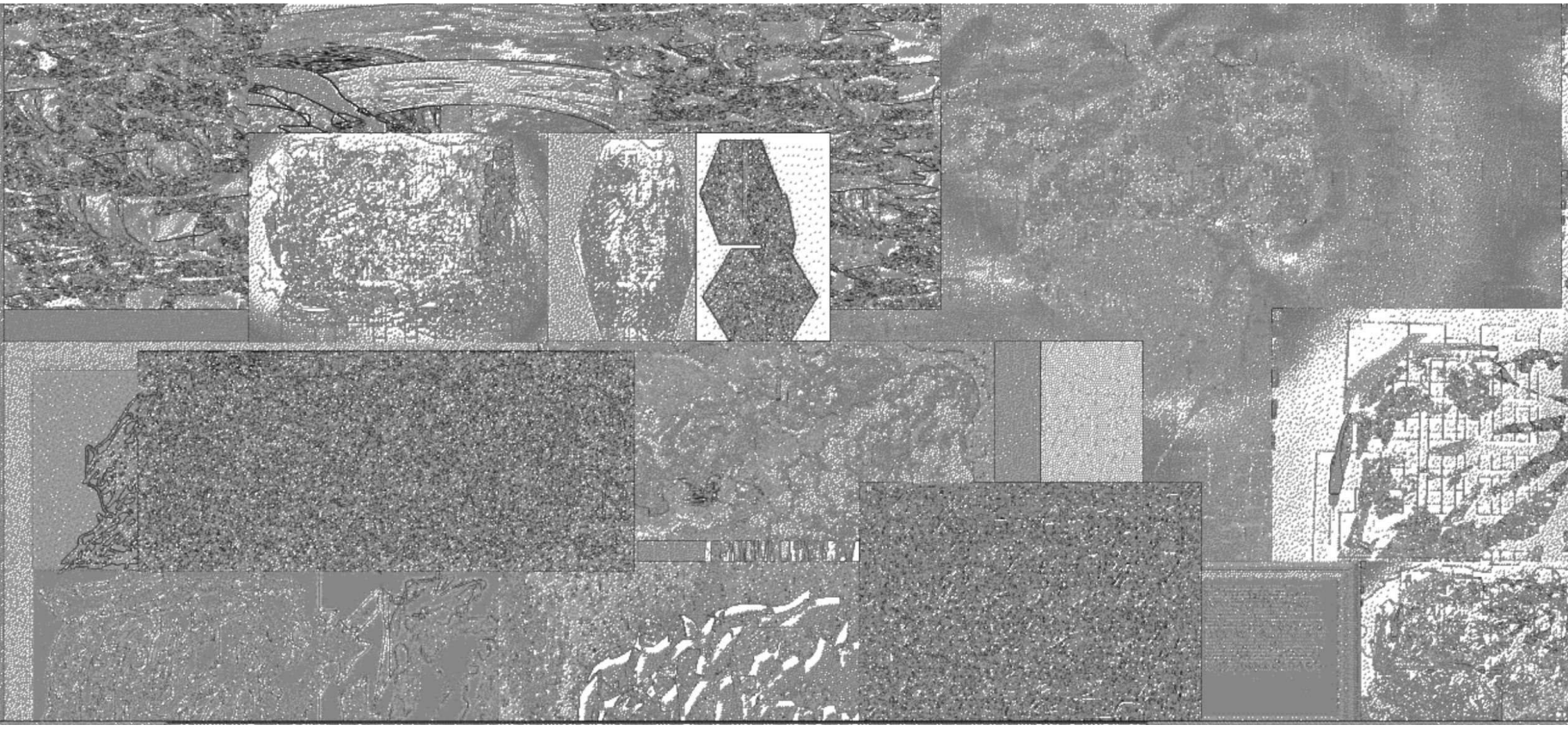


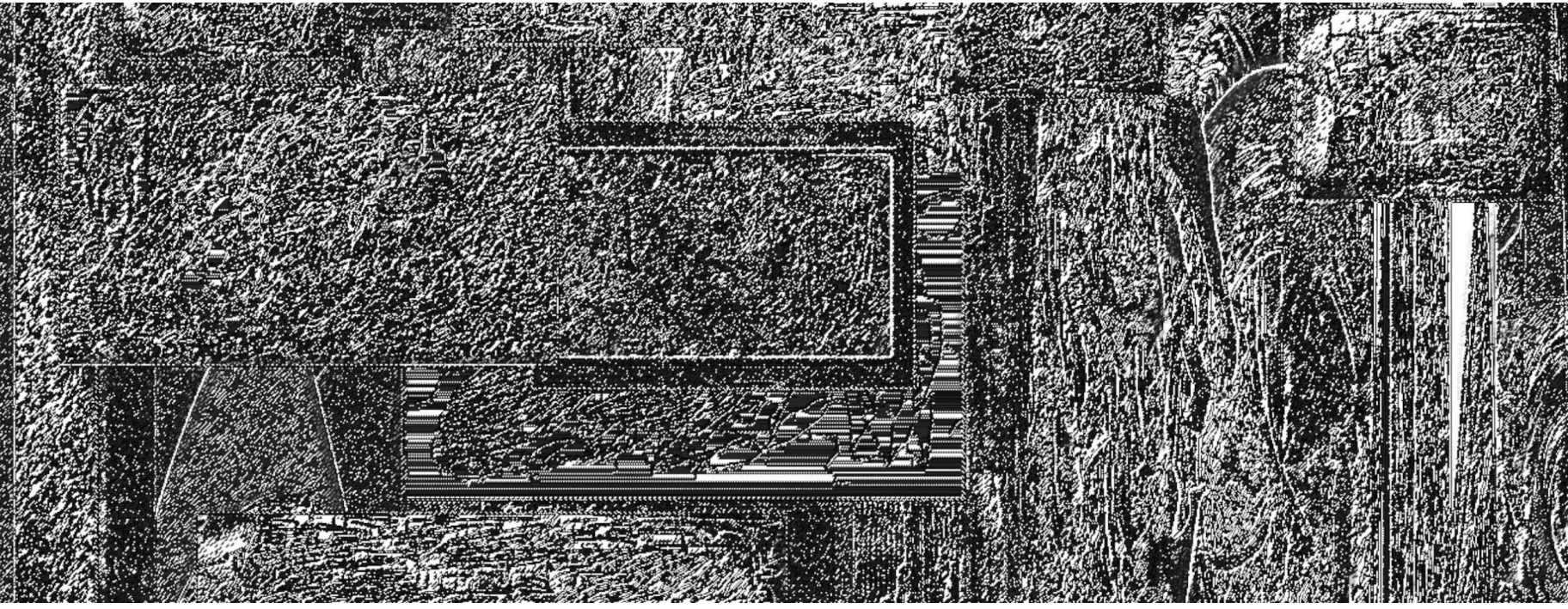




RUBBINGS OF A LABYRINTH







Within the Given Over- Diagrammatic Content of the Tangential

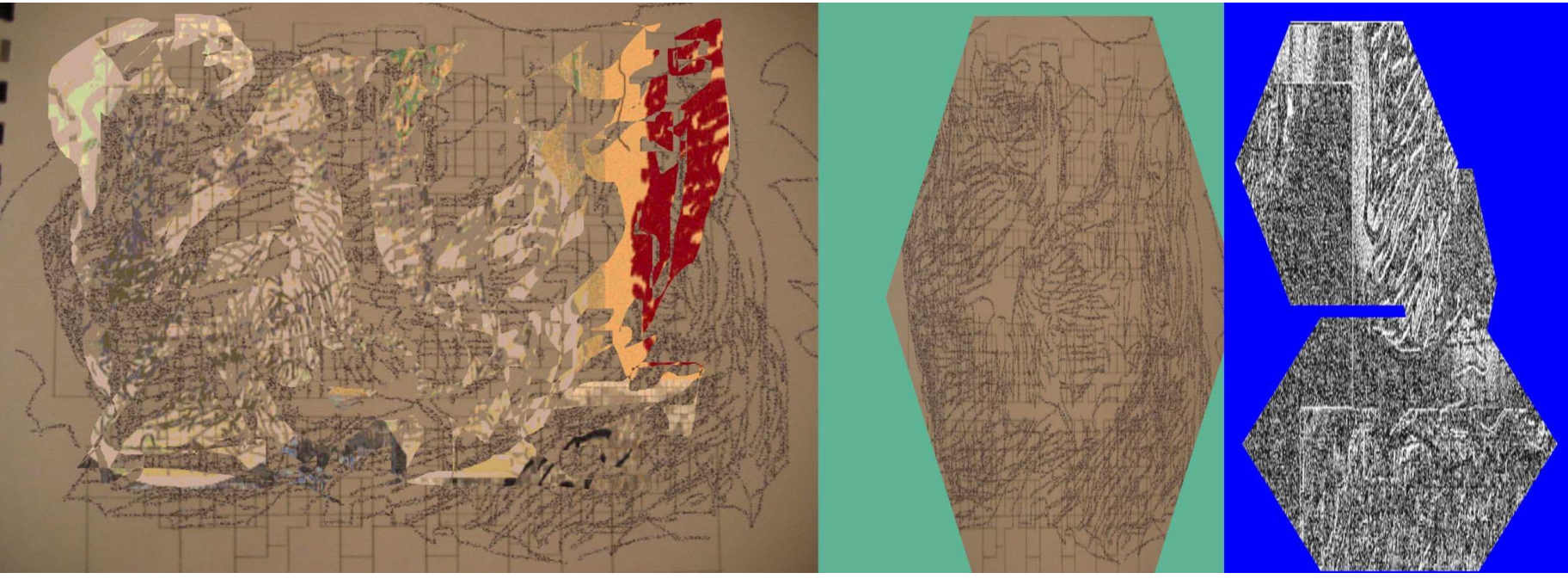
The Diagonal as symbol for space: in sculpture for example external to an object the armature element can act as a base support working like a buttress, the narrative levels by which such a support the figure leans against: metamorphosis to tree and forms of transformation…branching becomes the verbal coefficient of the numerical diagonal…

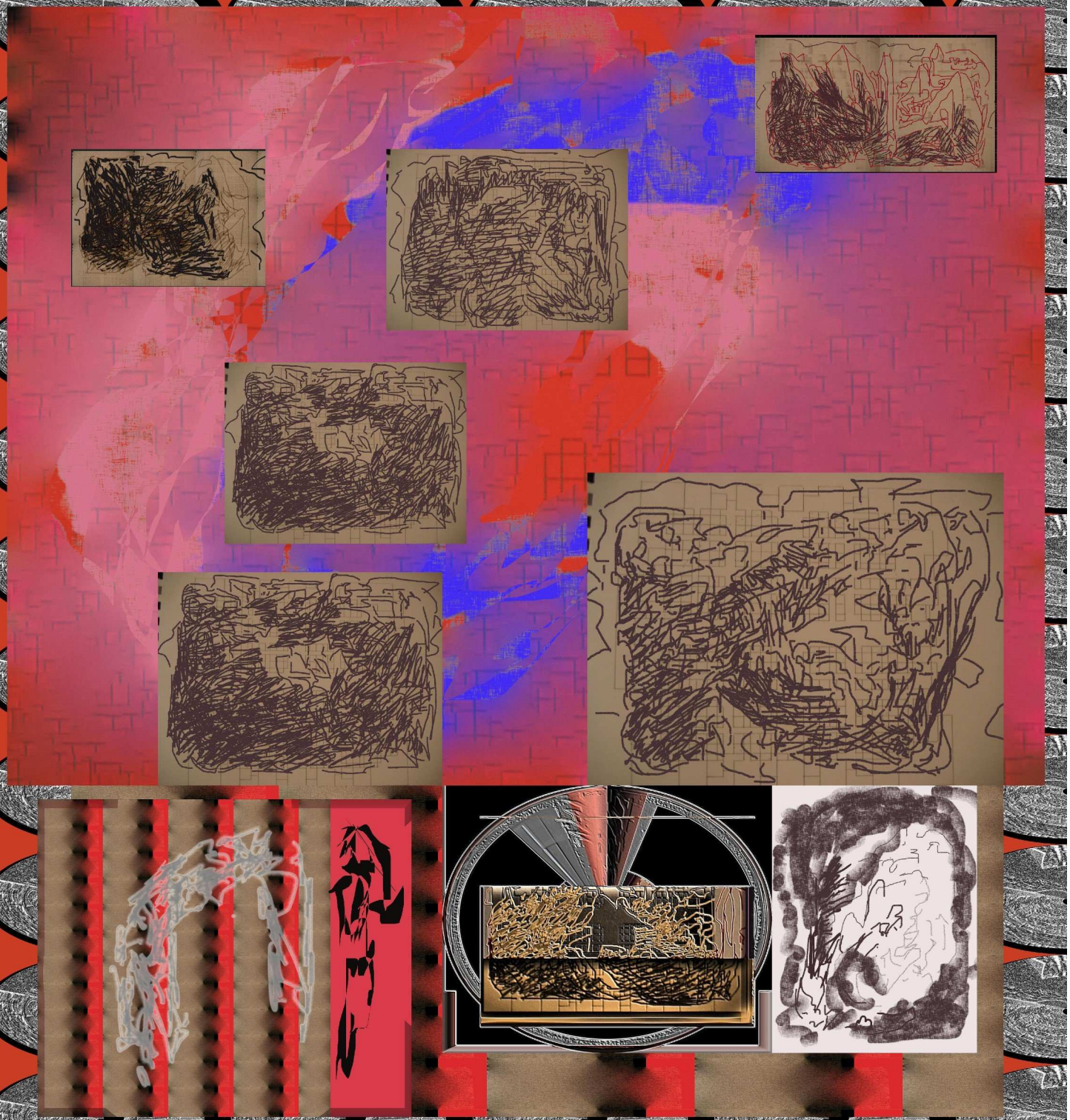
On a wheel form the point where a top plane tucks in and reverses to under plane is a kind of perspective point or hour glass content of reversal: "reversal" –means trope as in "turn of phrase".

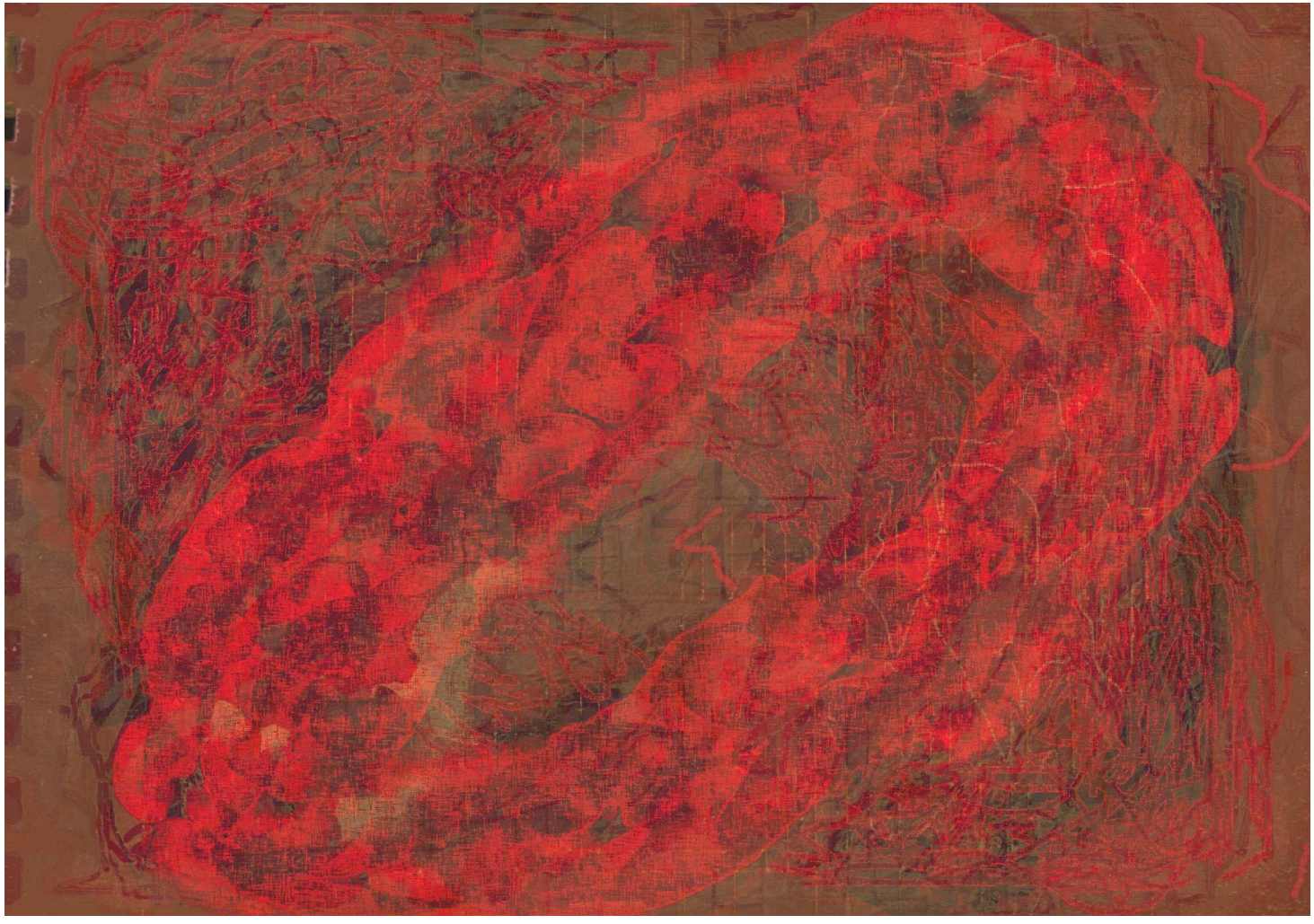
Similarly, on another plane: the ramp form carries the diagonal and the hour glass to another level of support as this time a kind of slice through a block against which a reestablishing of the block form becomes the sculptural element projectec by such base. Or the ramp can emerge to a top view and become a hip or roof like form

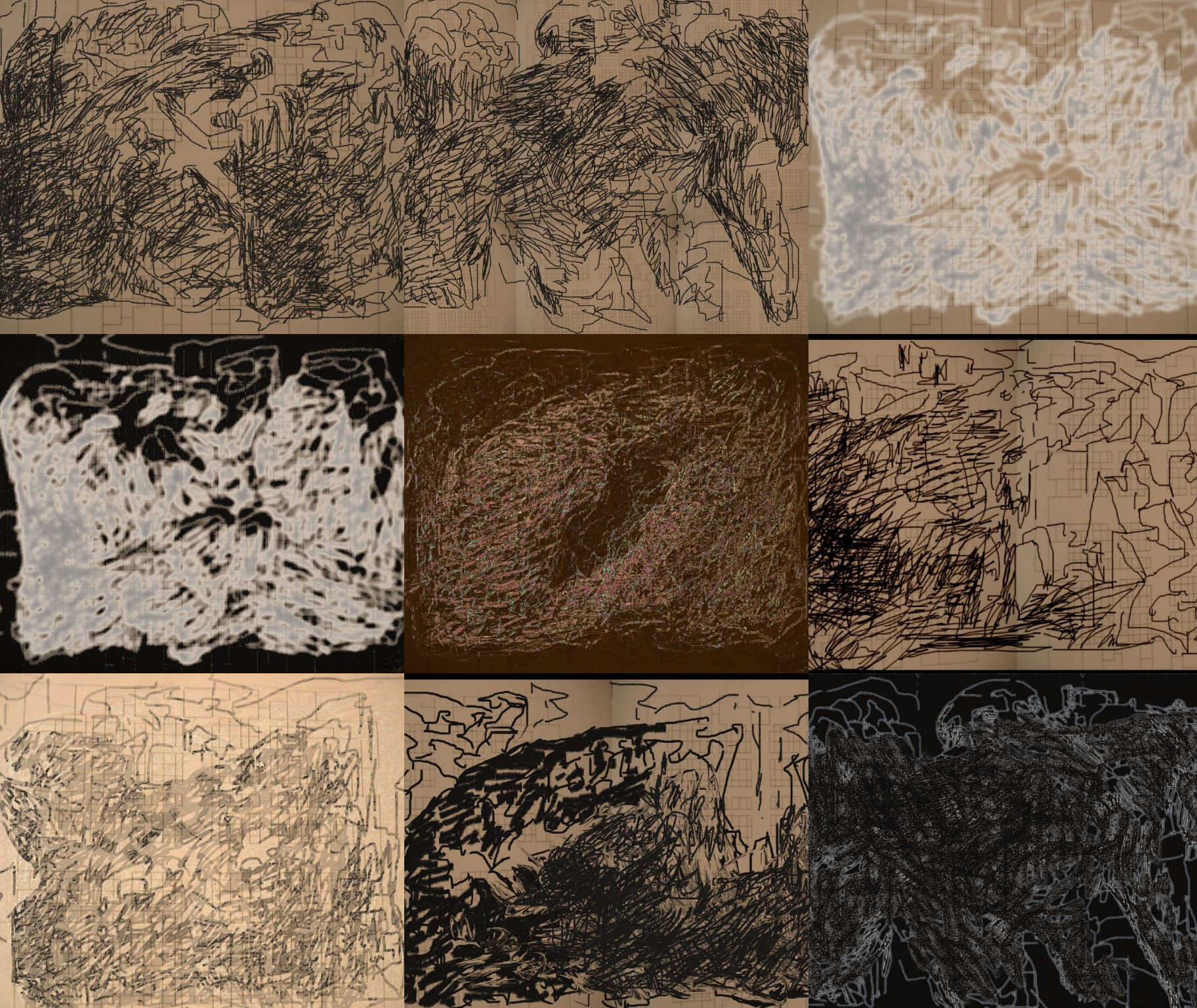
Vanes: the perception of form in terms of undercut or rudder like elements, flowerings, are the diagonal elelmentals, trace elements of subsidiary forms along the circuit or processional of form…

Narratology: Narcissus and Medea give the "freeze" of a point of view which arrests a frieze. Osmotic consciousness traditionally is given over to the "Apollonian and Dynosian elemenals of fluidity of motion in the Dionysian sense - and musicality, while quicker sense of motion is with the Apollonian sensitivity: the former more like a stain ("stain" being also a word describing the relation of creatures as adapting to environments and "semiotic blending" as their use of resources) And the latter more like a scar or scratch, as in the Assyrian root morpheme "skrr" towards scratch and sculpture as gradients of material. More specifically the Appolonian vision has to do with the angle of approach – the spokes of the sun chariot as demarcations of the swiftness of sight which is like a drying of the dawns light in terms of emergence. Both dawn and report (as in roar of crowd , whiplash, thunderbolt- logos in the sense of a semiotic embedding to phenomena of the reading of evidence built by the senses upon their own structuralism of associativity, pattern and concept formation) are associated with the morpheme xhx or "hu", thus the hue of light as the angle of dawns light spreading into time. By extension" humera or dampness, and human…thus Orpheus in establishing both the Apollonian and Dyonesian cults traces the elemental consciousness Heraclitus refers to in " its an attunement that turns back on itself like the bow and the Lyre, and syllogistically to this Plato's myth of Er in which the waters of the River Lethe are the essence Heidegger brings forth "alethia" or unconcealedness composed over light and fluidity, drying, drinking or imbibing, osmotic consciousness as all together psychological colloids towards the morphic relation of form, morphic itself a word one can see as M-orphic and "form" a word composed out of "morph"









The Abstract Mood and Mode of Raster and Vector in Cyber Drawing Trace and Rhizome

As though nodes of voice at the narrative levels of abstraction I can note that Immanence or Unity , that in which the totality is greater than the sum of its parts, is encompassing through the conception of that concept of encompassing (in Italian “Abbracciari Embrace, comprehend, measure or Greek- syllepsis..(touch upon- link). Following unity a kind of second person- “dialectic”. A Third string then would be syllogism and a fourth chiasmus as akind of verbal crossmultiplying. Towards that last I would like to note that the cross bar is evocative of the nature of “trope” which originally refered to the winter and summer solstice, that which holds the planets to view.

Author of the last is attributed to Tethe: a goddess associated with the feeding aquifiers that bring fresh water in relation to salt Oceanus the overarching source of the Gods… yet Tethe has no cult, is rather undocumented , receives none of the note the other gods do… why?

Orpheus the cult known as the Theologoi gave out the genealogies of Godly becoming, broadly then Tethe and Oceanus have their place in an origin from Night as original element as One, for Two Aether and Chaos and Being a third elelmental as Egg, Bright Robe or Cloud which fertilize and from these the planets or phanes (phanes for us known as vanes, ie elements that rotate around another as in a weather vane, missile fin, or mill wheel construct)…

Altlernatively, Water and Earth may have been first elementals next chimera (which corresponds more nearly with Humera or “Hu” as meaning roar of crowd or dawn ie report and dampness of becoming in relation to drying of light and seeing…

Heraclitus in his semi-parody marks “ The transposals of fire, first sea water but of sea half is earth, half whirlwind… in all these cases earth and also Hades are zones, not exactly places, therefore this I believe is why “Tethe” is hard to source… the name indicates “nurse”

From Zone to Zome:

The physisict posited a “rhea mode” towards relevance in order to establish “relevant” as that which re- levates or hold to view repeatedly and in 1968 the concept of a zome meaning unusual architectures gave a predicate level for Deleuzes Rhizome. In this neologism which redirects the biological meaning which is that of a mass of roots which for him conceptually becomes a model for metamorphosis of dimensions in which motion is linear meaning truly linear, and metamorphic rather than indexical to points… Explicating towards this he states:

“if the status of the object is profoundly changed, so also is that of the subject. We go from inflection or from variable curvature to vectors of curvature that go in the direction of concavity”

And:

“Moving from a branching of inflection we distinguish a point that is no longer what runs along inflection nor is it the point of inflection itself, it is the one in which the lines perpendicular to tangents meet in a state of variation. It isnot exactly a point but a place, a position, a site, “a line emanating from lines” To the degree it represents a variation or inflection it can be called a point of view”. This immediately reminds me of a hyperbolic paraboloid and other similar unusual geometries are posed to the word zhome invented in 1968 2 years before Deleuzes article. (by Steven Durkee Islamic scholar)

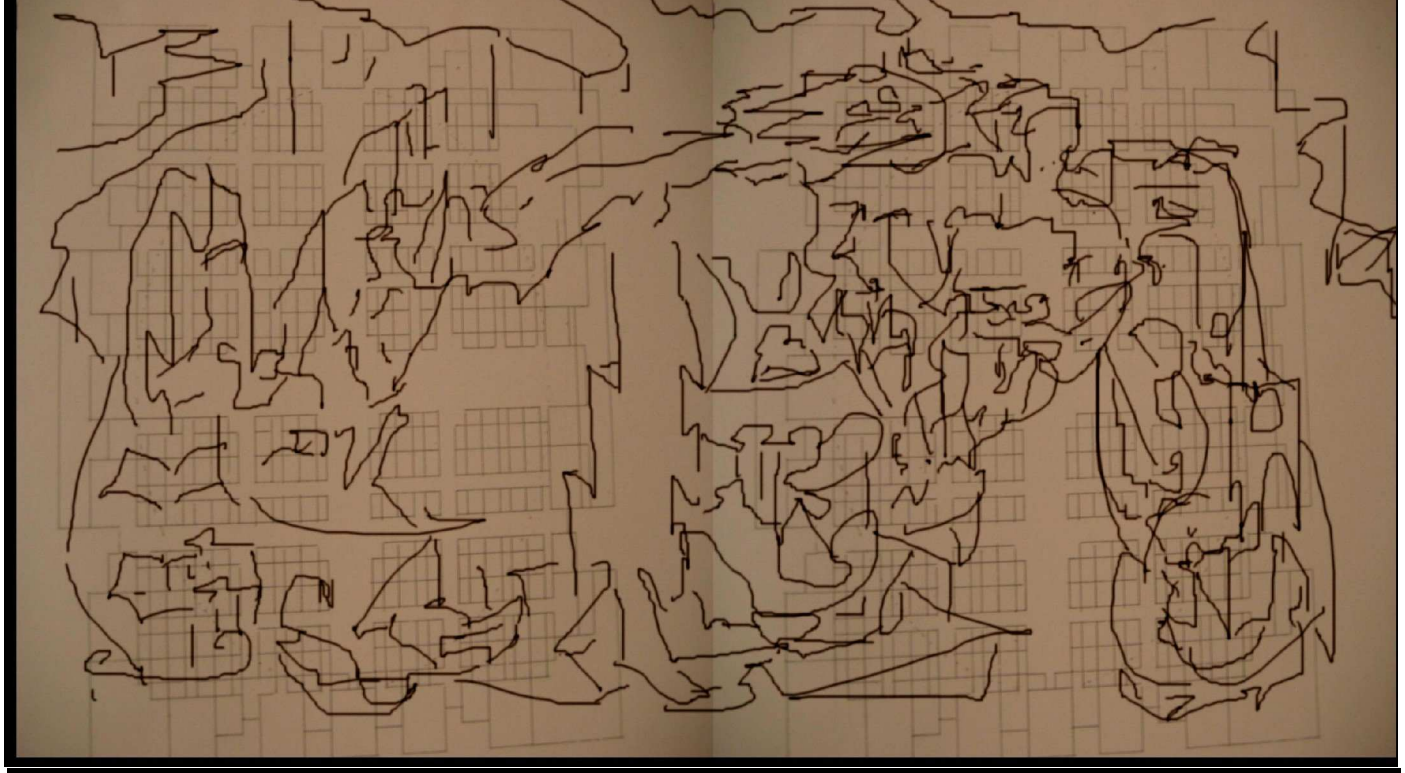
Some of this organic content can be seen in the Orphic model: Aristotle states:

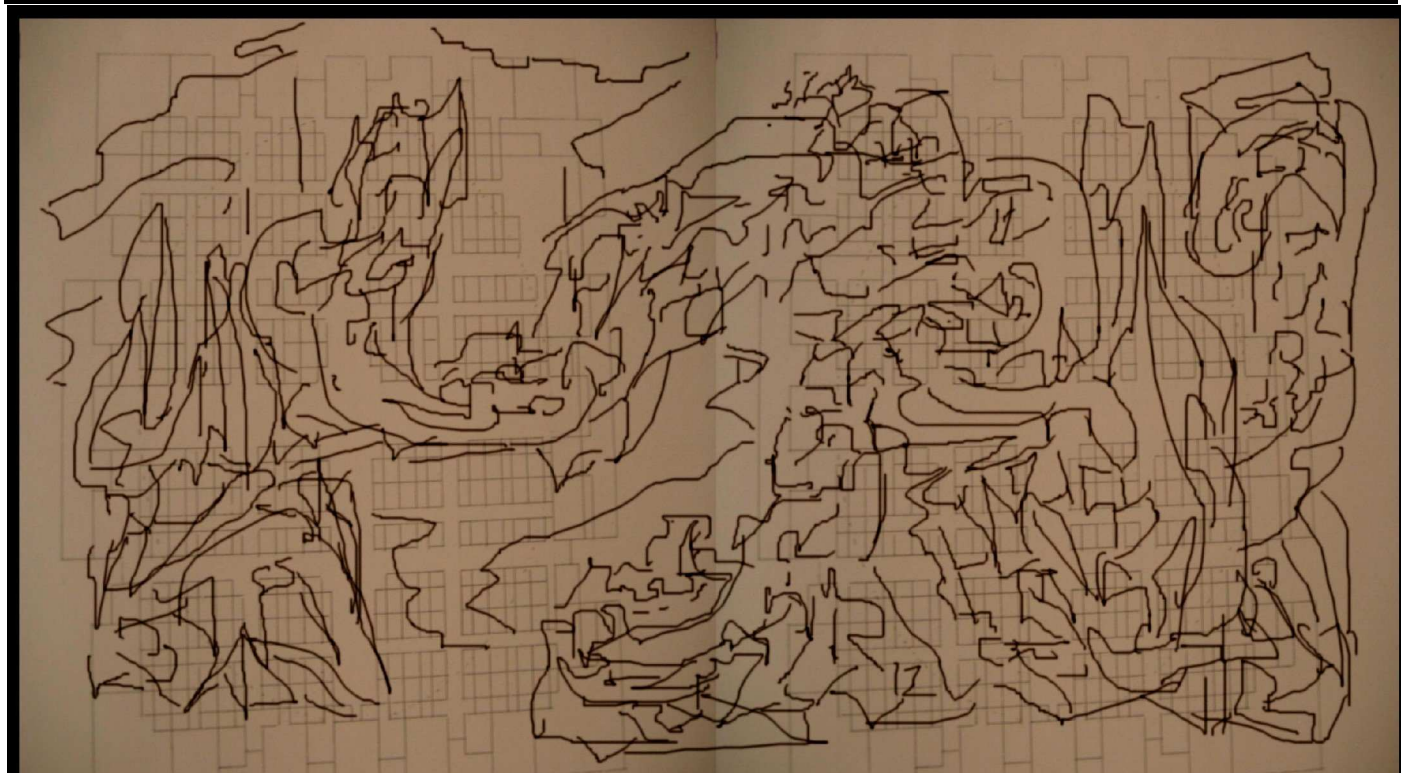
Aristotle: p2 Ancilla: “ The so called epic poems of Orpheus say that the various internal organs- heart lungs, liver, eyes etc were formed successively: for he says therein that the animals come into being in the same way as a net is woven”

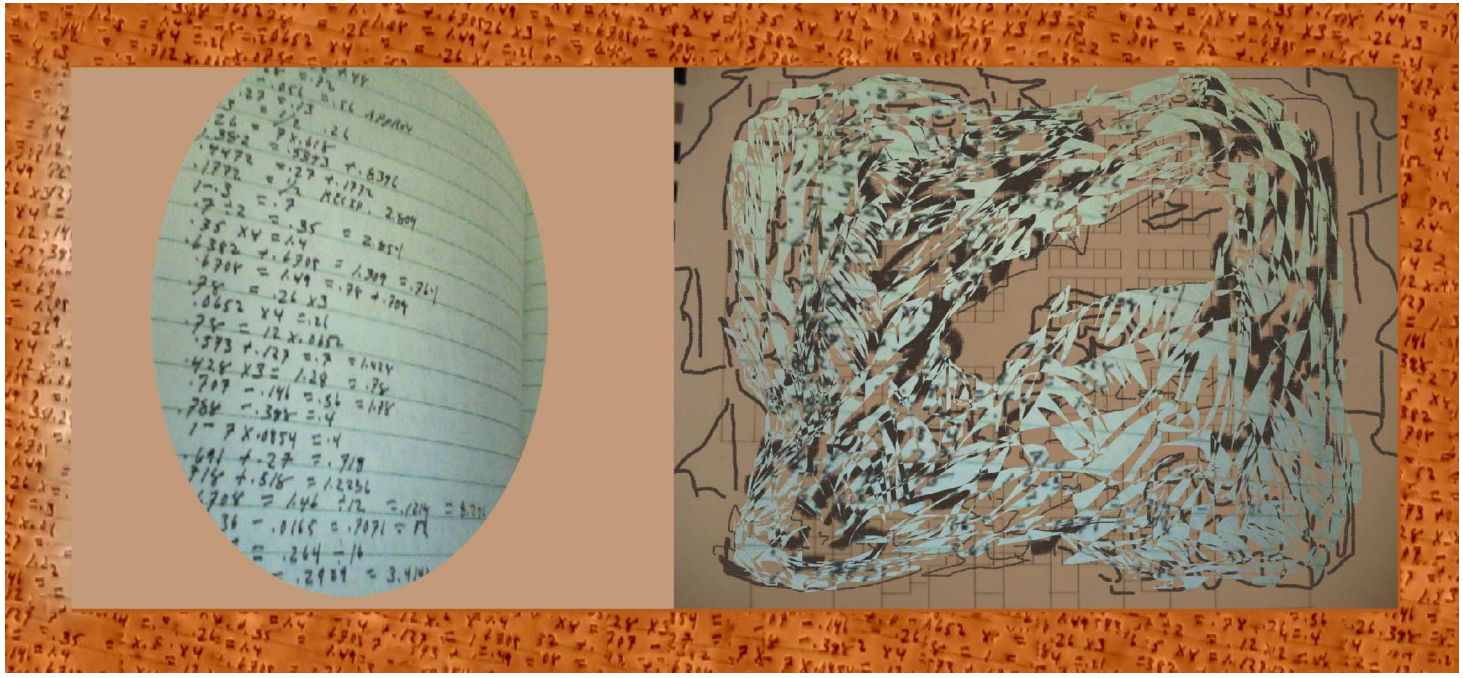
(it is interesting to observe how the structure Deleuze describes resembles a Hyperparabolic roof by Buckminster Fuller)

Rhizome as morphogenic is a corollary to the idea of a “stain” or the semblance by which creatures relate to their environment. The latter shows the affect of effect. The former is more nearly the effectuation of affect. The first then a rhizome the second a trace,

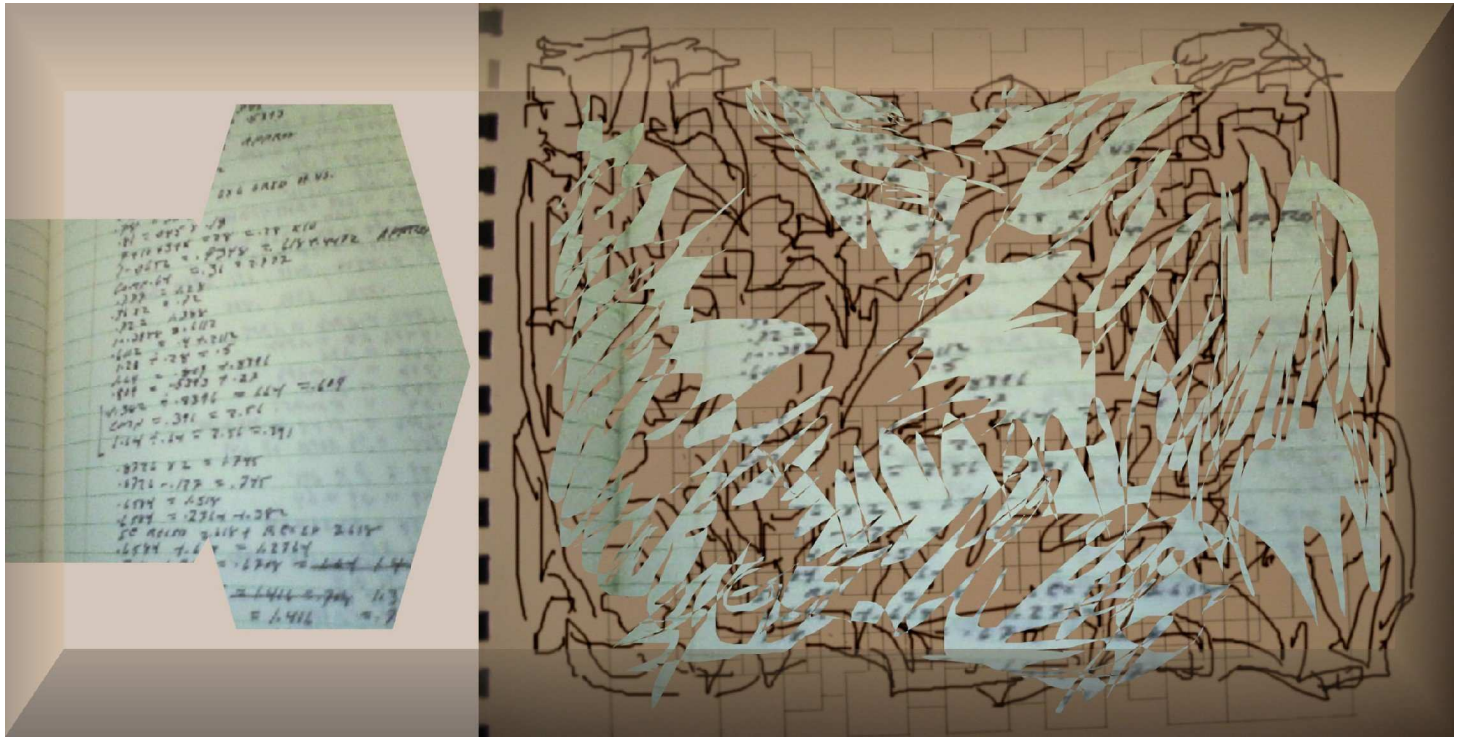
In Cyber drawing the Rhizome is termed “raster” and the trace “vector”



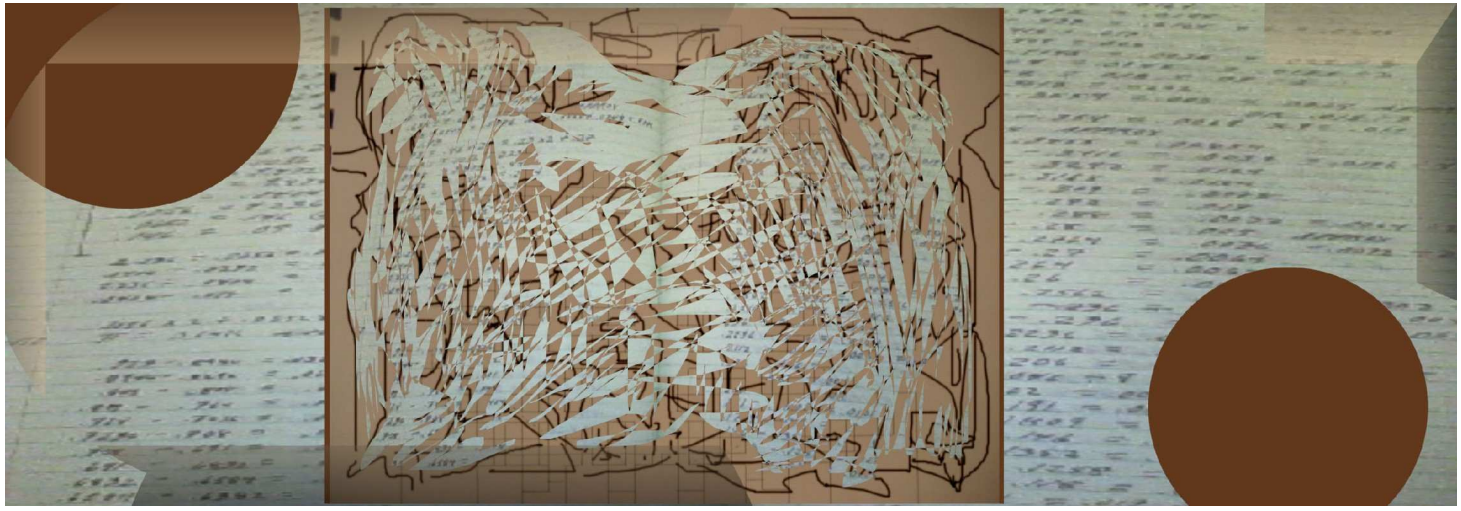




Golden Section Text Mapping



Golden Secton Text Mapping



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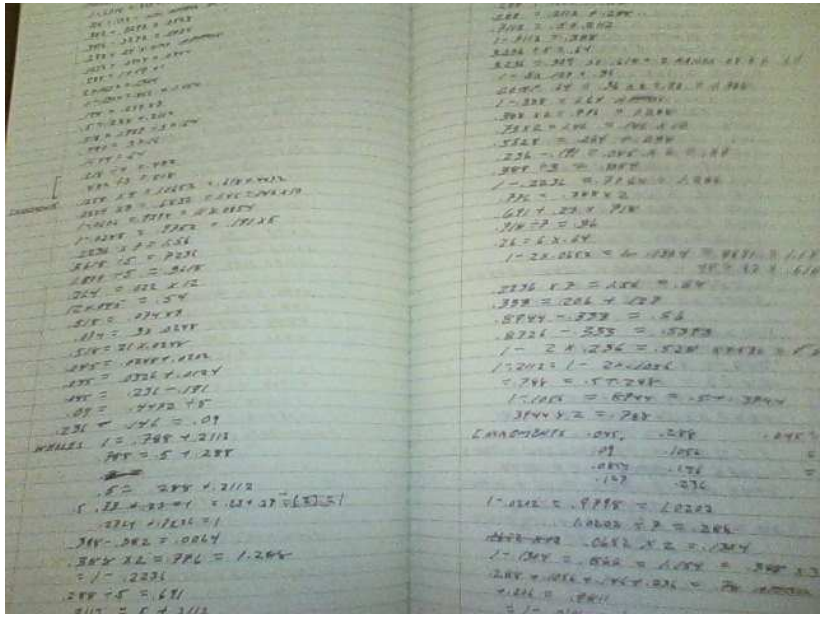

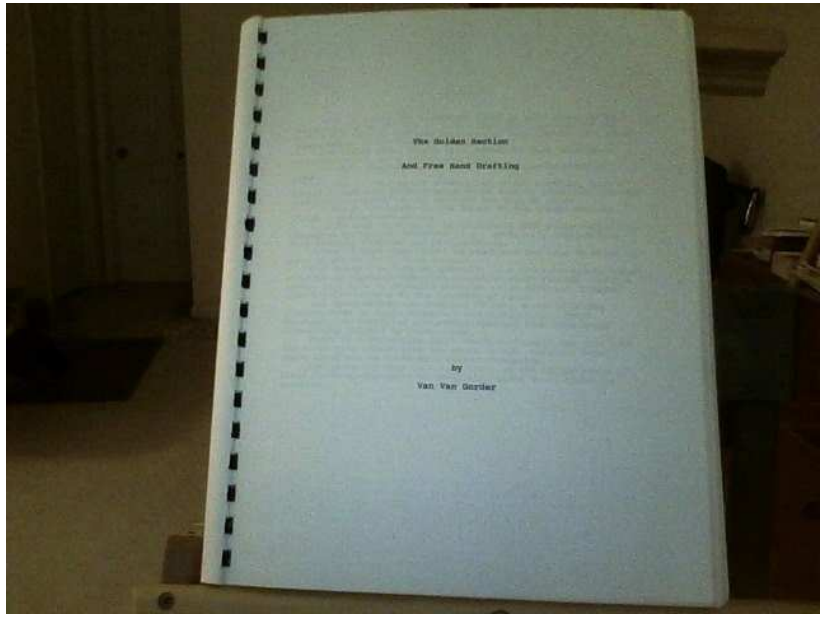
The Golden Section
And Free Hand Drafting
by
Van Van Gerdes

Forward

This is a tool for architects which is also presented as a reference for my own art of nearly conceptual drawing and the source for this is the long tradition of architecture as a verbal transmission of the "Romance Of The Runs."

Architects speak things into existence, they experience objects; things, as a social contract.

In their shadows, in New York, I came upon an Aladdins' lamp.

It was a covering for a table top in two sections, such a square center with folding arced wings looking something like the notation architects use to indicate the span of doors.

It was by accident, in the format of the Golden Section though I was unaware of it.

I made many drawings of these objects with wings folded into different supporting intervals (i.e., vertically stationed or free standing stations and perspectives).

Since, I have come to try to provide a new tool by which to make of the Golden Section a scale.

That being a palindrome quincunx, is a cross-in-square format composed of centered numerical distances which provide a scaled square as a mode of creating harmonic ratio divisions ranging from the full square to the thinnest of lines.

All these shapes are composed of many possible Golden Section forms in their potential and multiplicity, their flowering and fracturing and subdividing and with each shape numerically related to every other.

There is a definition index where by folding the grid back and forth upon itself like the wings of the original model these areas may be found as a series vocabulary.

Complementing this is a full index of the larger ranges of their interrelationships as catalysts, their wars, histories, marriages.

Other Notes: The method used in all the drawings of this text will be that of listing the side to length ratio of a rectangle along its diagonal.

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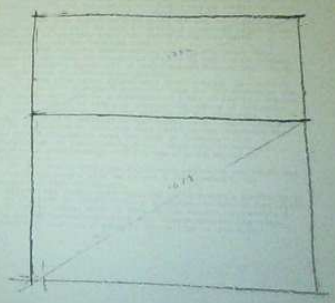

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Note: on the use of the = sign

In this text where the = sign is placed between two single numbers the equivalence indicated is that which exists in the state of reciprocals sharing the same ratios, but on different scales. Or on different axis, as will be explained below.

This is justified in a geometrical context where "one" is considered to be the ratio 1:1, or a square. All other ratios may be expressed as a portion rectangle of a square which as a rectangle have a side to length ratio which names their ratio through that comparison.

And the reciprocal of a rectangle may be understood as the ratio relation of the reading of the rectangle to the reading of the square that encloses it. Reading here is meant in a literal way, just as the number line is read from left to right this preliminary idea of a reciprocal compares readings which are taken from left to right. A rectangle, (imagine a book, laid lengthwise), may be read as so many counts of squares derived from its shorter side. Possibly with a remainder which will be some degree of one of those counts, or squares.

If this rectangle (book) is pivoted so that it arrives at its vertical axis it will in the motion create a square area through which it traverses by its equivalence to itself. This may be considered the same as being divided into one, just as one arithemetically derives the reciprocal of a number by dividing it into one.

On its vertical axis the reading, or left edge of the rectangle in relation to the top or shorter side may now be compared through "reading" to the whole square that contains that rectangle. The rectangle, this time, may be counted, or compared against the square and this will be the ratio equivalent to dividing that numerical ratio into the number one.

This will be illustrated in the test.

Other notes:

The abbreviation "recip." stands for "reciprocal"

The abbreviation "comp." stands for "complement", that being the imaginary rectangular area which if added to another would produce the complete area of a square by ratio.

The abreviation "div. by" stands for "divided by".

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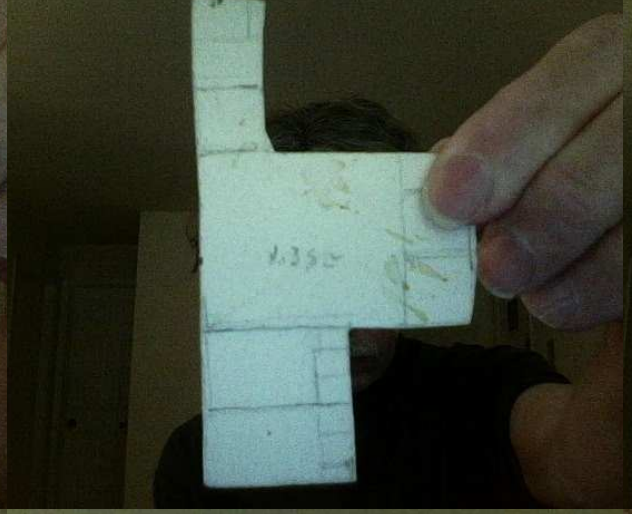
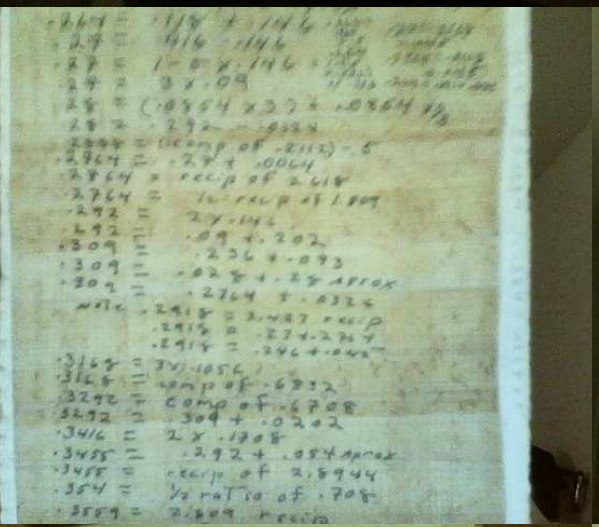
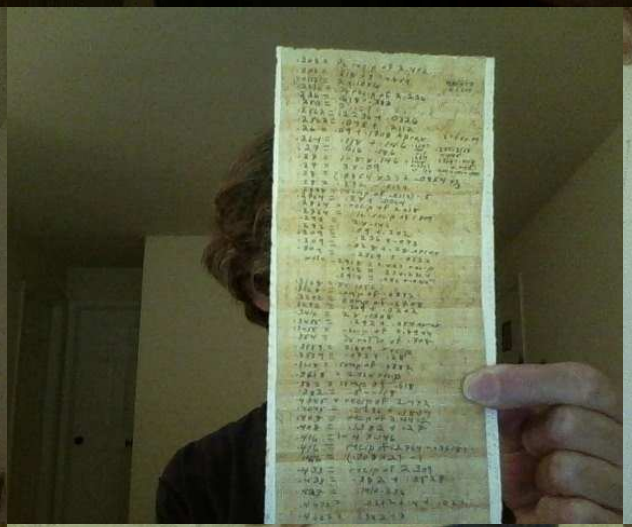
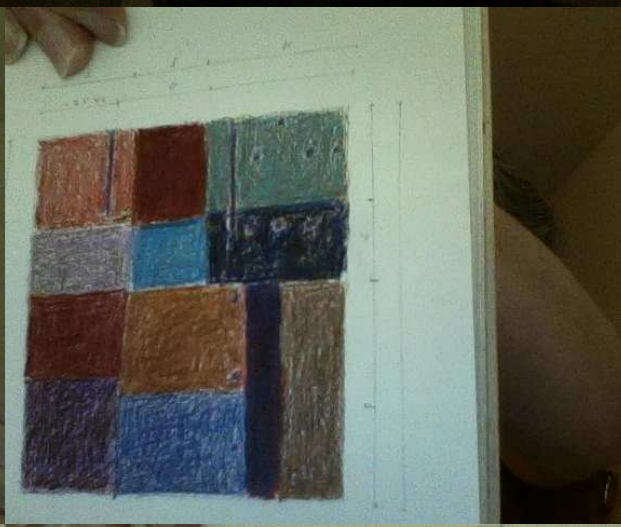
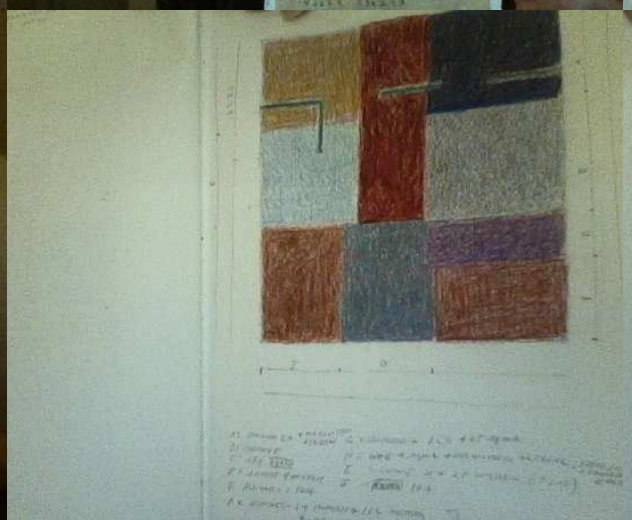
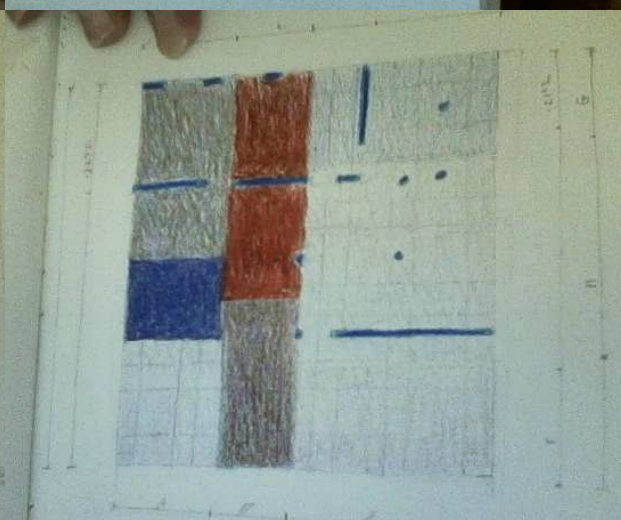
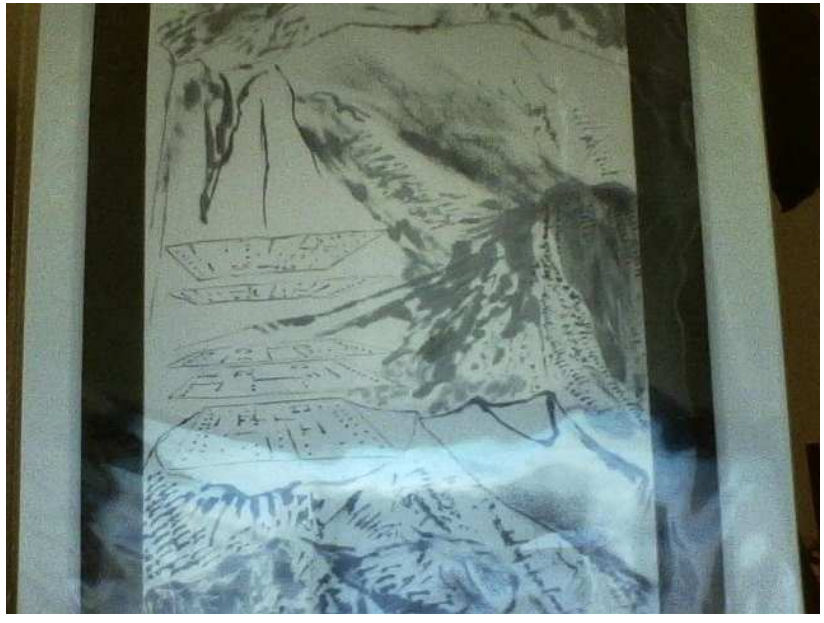
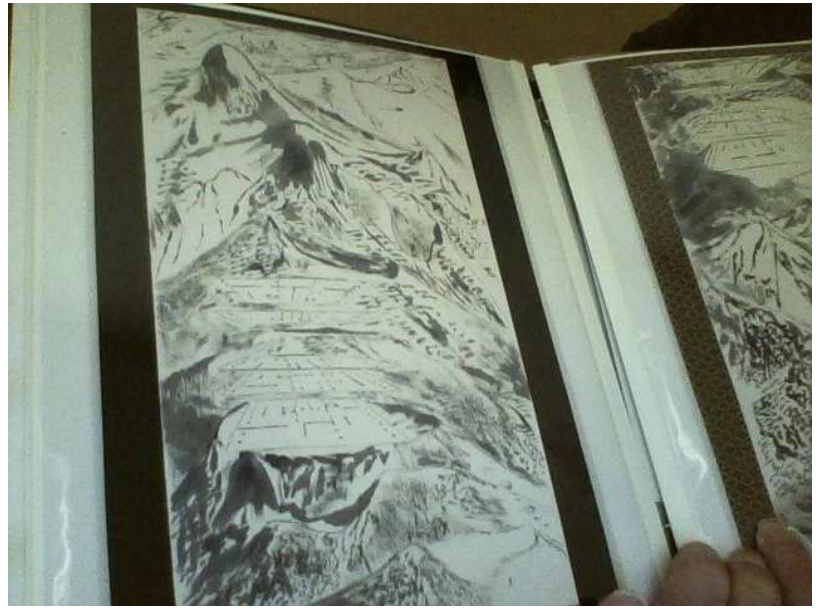


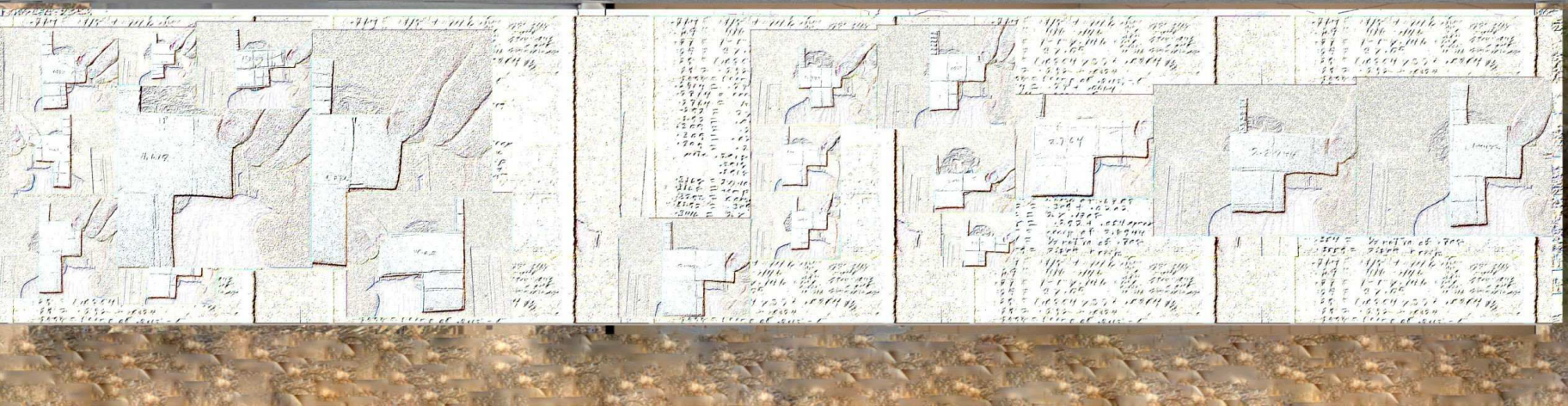







Rhizome:
You Did Didyou
Interpollation Interpellation-Trace-Rhizome
Accelerator
Dust Raising
Underwriting Revisited
Mapping
Trace
PatternBlock Tableau and Environment
Gao Cao Dopelganger
Virtual Sketchbook
Eclipsing No-Space
Golden Section as Personal Rhizome
Tethys Lethe Alethiea / Morphological Arrows/rastor vector
Morphemes
Interactive Architectures
Art Etymologies
Object Displacement
Innocent Guilty
Code
Dust Raising
Text Slices Block
Pattern Block
Orphic rings

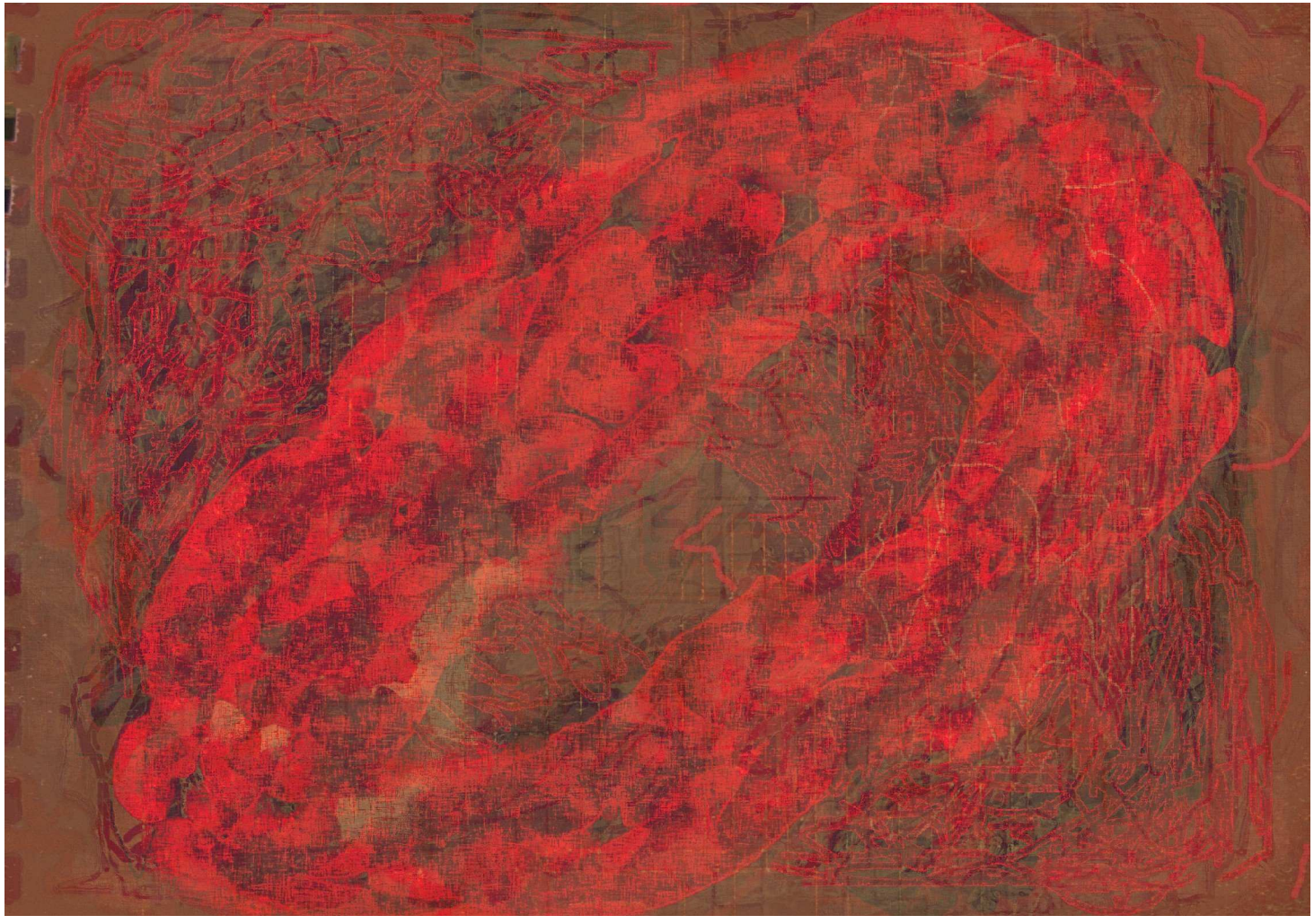
Papyrus Glass Bottom Boat



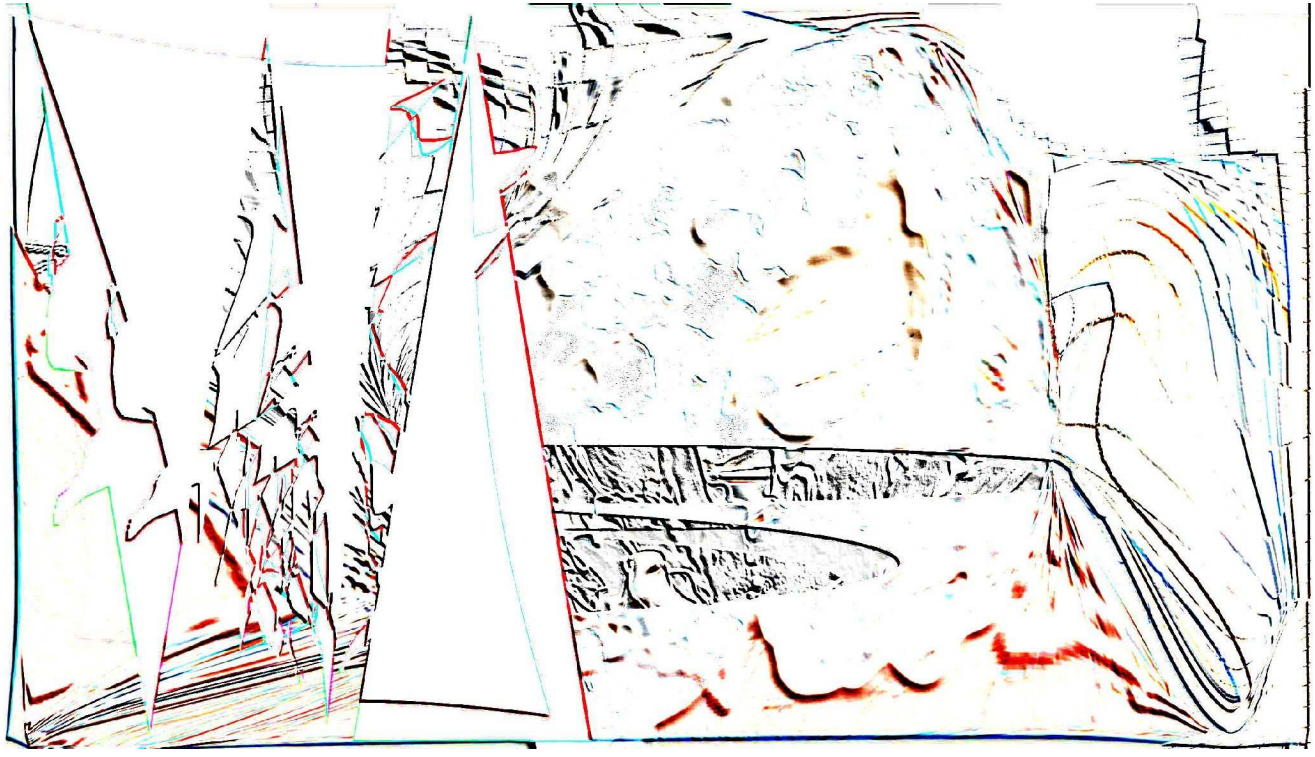
Lithe

Tethe

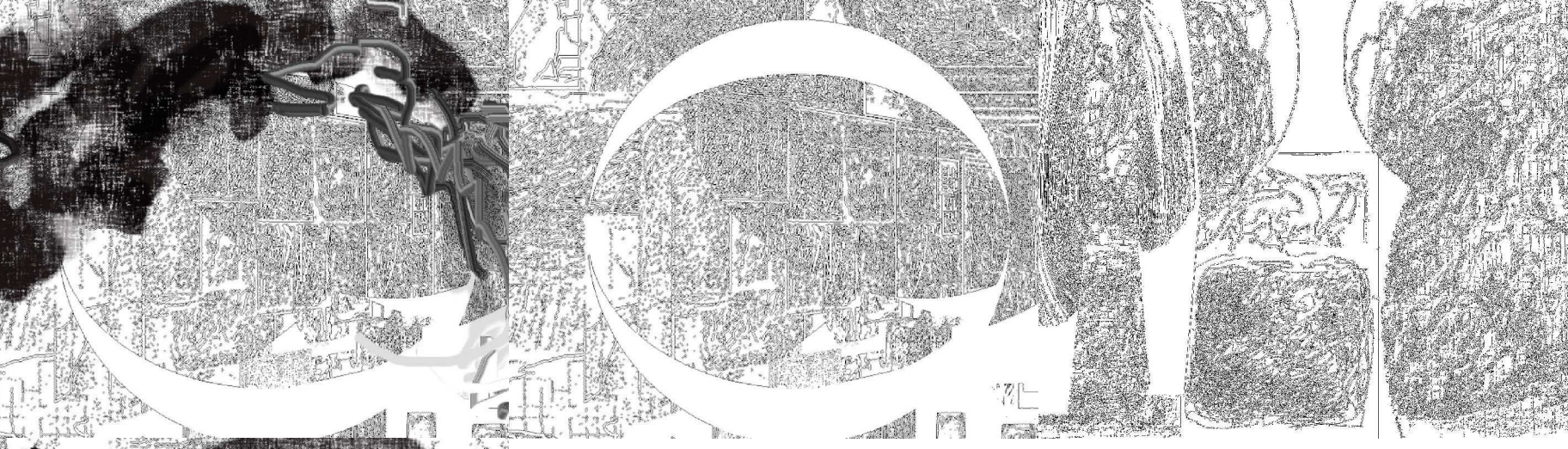
Aletheia

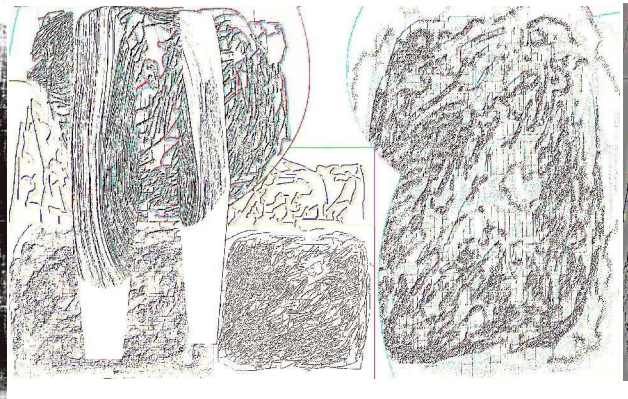


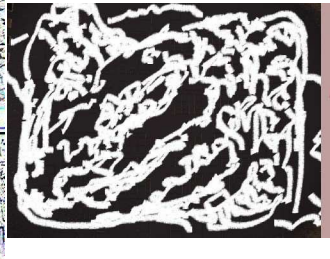
Orphic Rings

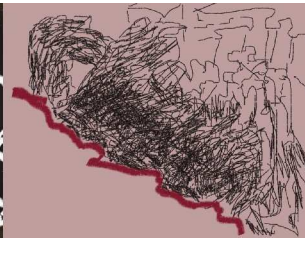


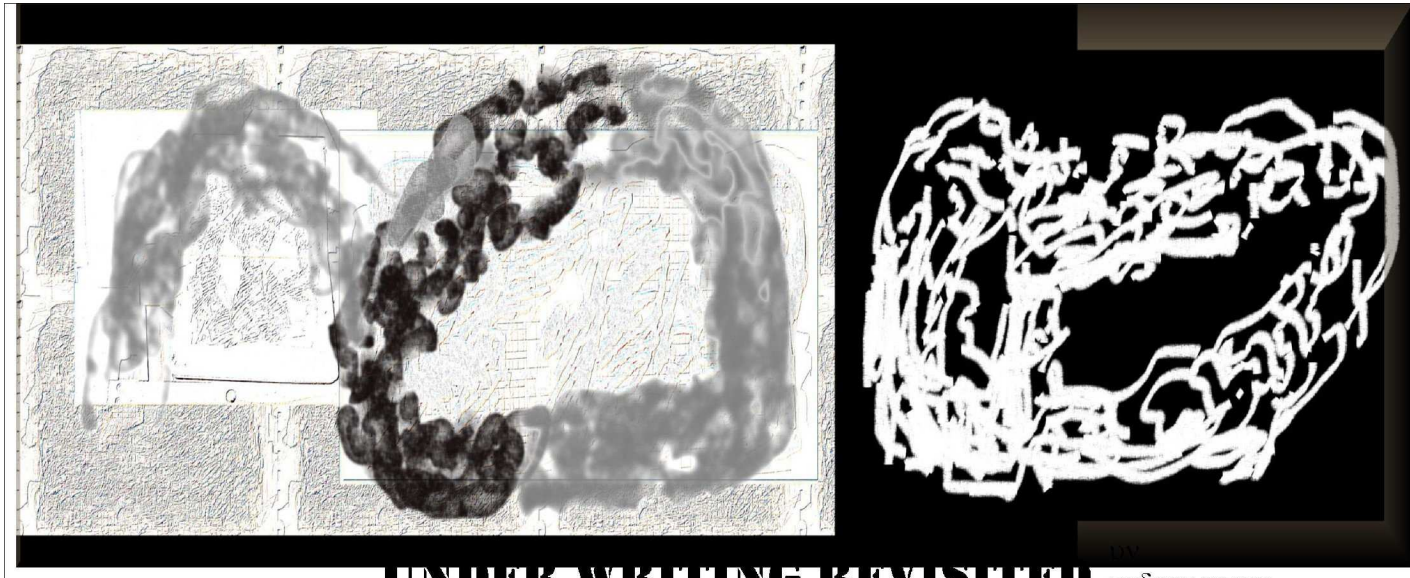
Mapping







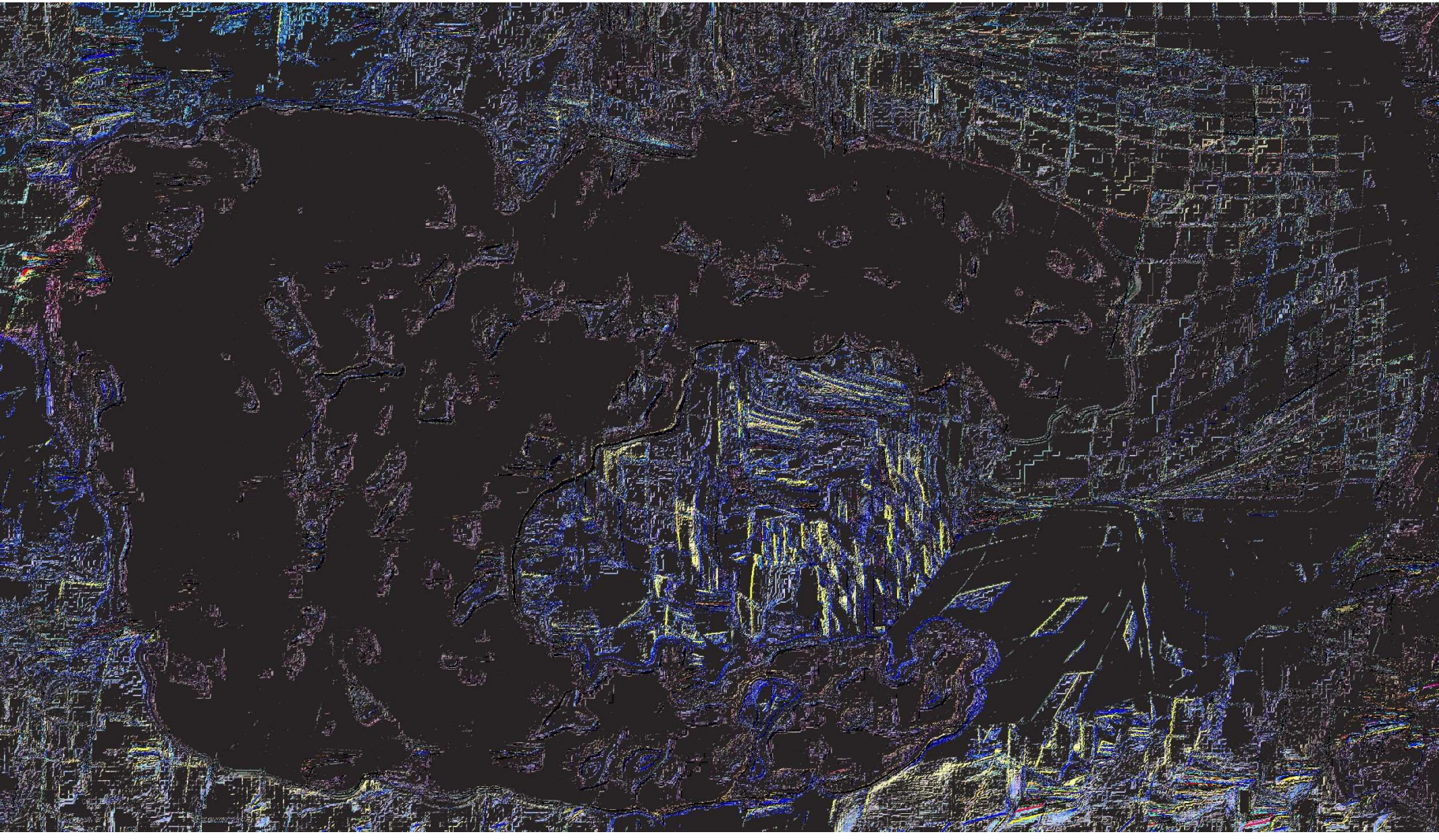



UNDER WRITING REVISITED
υνδερωριτινγ
ρειωισιτεδ

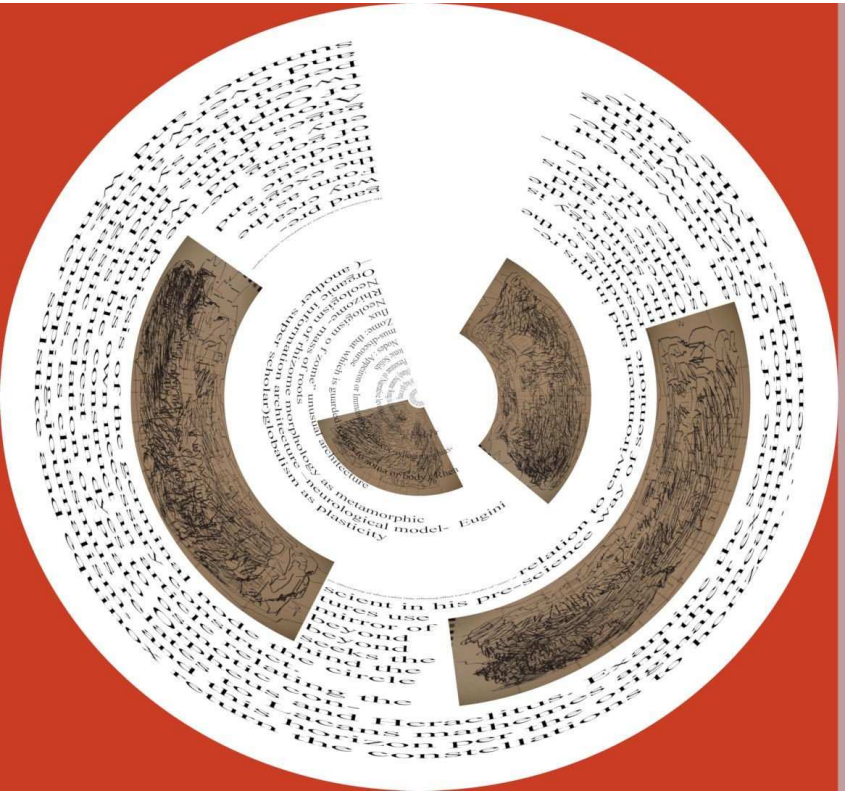
CHORDS THREADS AND STRINGS OF CYBER DWG STRANGE LOOPS

χηορδσ Τηρεσδσ

Ανδ Στρινγσ οφ χψβερ Δωγ Στρανγε Λοοπσ



The Goal before me is to relate drawing in media as movement of hand and eye -beyond indices of photo associations through the motion sensor engage of the philosophic dimension of movement
in mind and matter that pertains to the neologism "rhizome" proper.
Therefore prosody, meter, a sense of rythm in the drawing relates to morphimes or structural units becoming of and morphing of forming
in the doppelganger of visual verbal space, poiesis and poetics of morphology studied to topology and the structuralism of rhetoric.



Guggenheim Restoration

Idee fixee Mapscape rewrite REsemble re- transference notes for Wong right or wrong.

(Mandy Suzanne Wong is a super scholar)

Personnae of Narrative levels of abstraction 1-2-3-4-5- Platonic Solids

Nodes :- Appeiron or Immanence- dialectic-syllegism- chiasmus-discourse

Zome: that which is guarded relates to soma or body , Rhea flux

Neologism o f zome" unusual architecture

Rhizome- mass of roots

Neologism of rhizome morphology as metamorphic

Organic information architecture –neurological model- Eugini –(another super scholar)globalism as plasticity

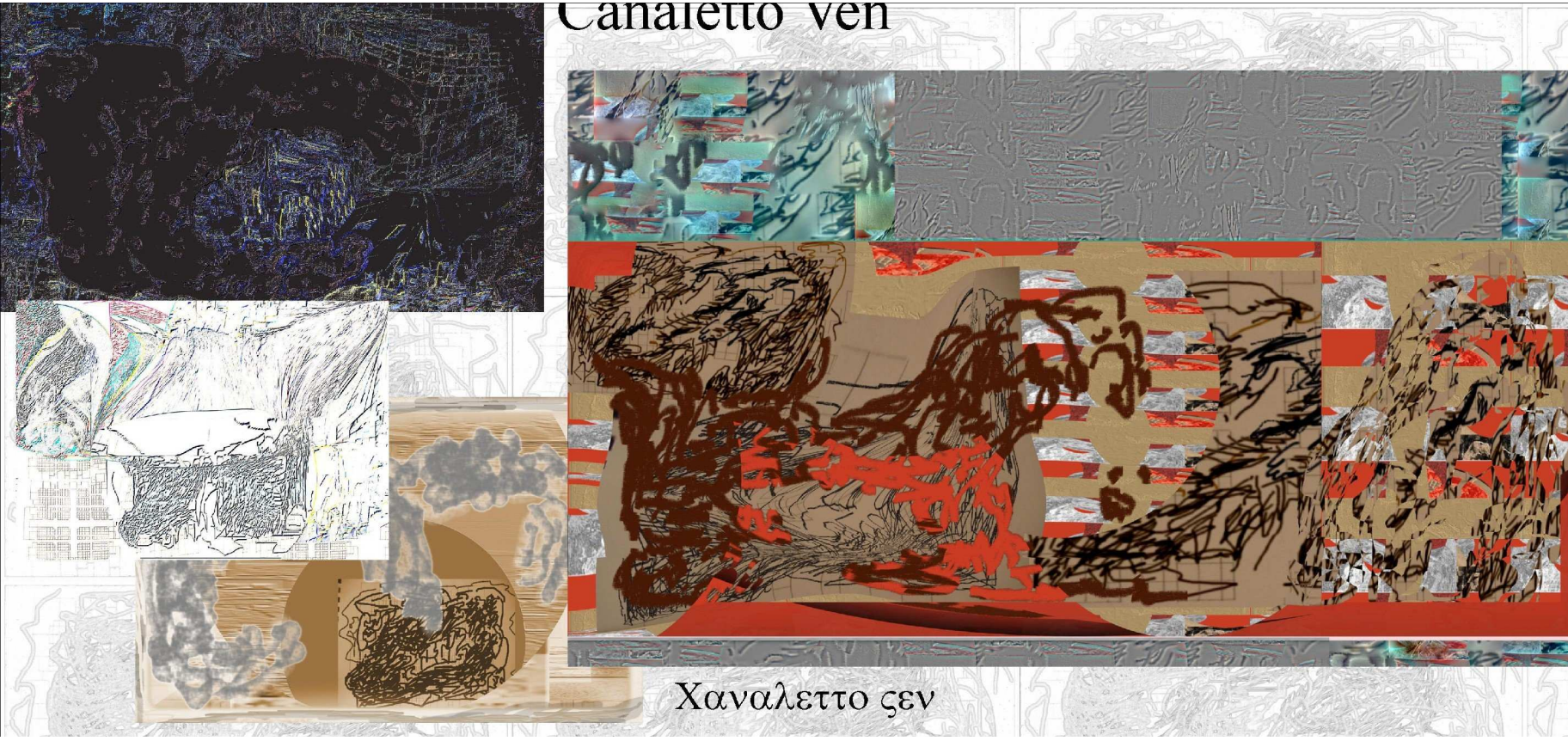
(Court)Fool: is protected- liberty to speak op me(that by which things are known) savant are related more to a sense of zone like r Hades, detachment pertaining to a knowing of the rules of the narratives construc Caspar Freidrich paintings in which the picture has an interior vision representing the n to seeing, its own inner vision.... In contemporary gaming space the identification hich mediate vampires and zhombies relate to a sense of the cultural subconscious lia fixation on photography and indices, and motion as ganging of these frames , stills being zhombies and pseudo motion being vamping indicate an interest in excavating the cultural subconscious.

The subconscious is the realm of transference, chain of signifiers, effectuating of affect rather than affecting effect.Lacan speaks of "stain" or relation to environment and in this regard prescient in his pre-science way of semiotic blending or the way creatures use resources. Form as the mirror of morphology is the exegis beyond the stain of the mimetic and beyond narcissus and medusa seeks the Orphic origins of going behind the scenes of poetry to find the poiesis of the germinal node the circle of attention engages from within its own necessary construct.

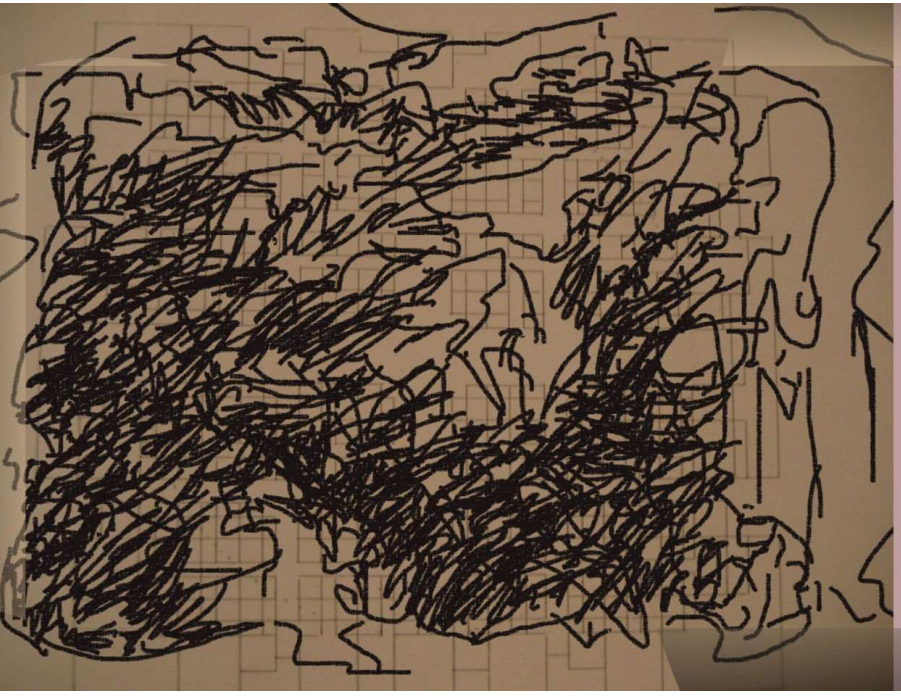
Around this preamble construct an article relating the art movement of Orphism and its interest in dyes to osmotic consciousness between the syllogistic relation of Plato Orpheus and Heraclitus. Examine the sense of a horizon which pertains to a chiasmus, as chiasmus relates to Lacans mathemes and their examination of underwriting and overwriting, mapping,journalism, and this horizon per the original meaning of trope in which the summer and winter solstice and equinox return the constellations to horizon...."sentinals" of the sentient.... that this agency was demanded of "Tethe" the "behind the scenes" goddess of aquifiers, nursing as it were....

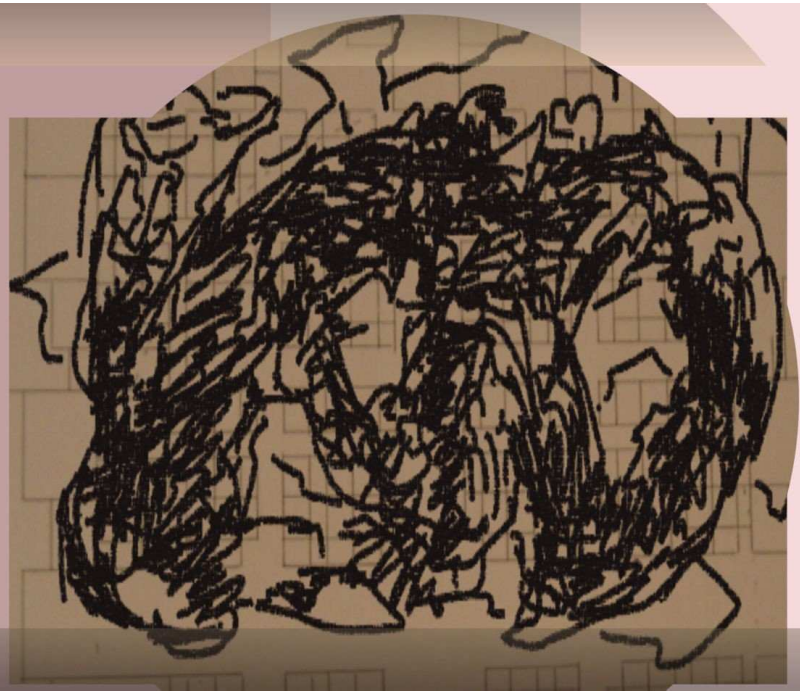
Identify trace and rhizome as moods and modes that embed the semiotic and the phenomenological. Within art works then relate trace and rhizome to raster and vector.

Canaletto ven



Χαναλεττο ζεν





Assembling Inter Textual Resource and Intratextual Hermeneutics
:Palmpsest of underwriting and overwriting subject to object transposal
Beyond oscillation:Polyphonic Voice and Polymorphic Medium of the Transdisciplinary Ethos
Chords Threads and Strings of the The Bow and the Lyre
Deleuze :"not exactly a point of inflection"….
Like Platonic solids (Deleuze appears to use a hyperbolic Parabula as torus or self mapping- a Lacan like ideation)… perhaps a "node" gives a trace of how such a rhizome of identification takes in narrative voice:
1 Appeiron- Immanance, the whole greater than the sum of its parts
2- Dialectic
3-syllogism
4- chiasmus
5- what shall we call the 5th person narrative? Tangent as in angle introduce to rectangle : transgression and contingency as in the Anaxamander fragment. Orpheus: In the 6th the generation cease the ordered generation of your song.
5th person: Tethys (nurse, fresh waters aquifiers that feed the originating Oceanus- ocean , rhizome .
Rhea- many- manifold –flux : zome unusual mathematical construction Deleuze for example and Hyperbolic Parabbula zome is a recent neologism 1968 and 1972 rhizome per Deleuze . Zome 1968
Rhizome: only lines- dimensions not points
Hence I use nodes meaning transformation of kind, gradients , of topologies rather than shifts in specific identtifiable directions.
Rhizome is not 1-2-3-4-5 but more nearly numbers as approached through motion, motion itself and metamorphosis of dimension.
Greek Zauma means that which is girded : in botany rhizome mass of roots ie rhea- many of that which is guarded. Guarding is the general sense of Tehthe: nurse, and relates to the concept as well of soma or body – that which is guarded. Zeuxis in Rhetoric has to do with syllepsis- touching on many subjects
Zeus as fire is a touch that identifies whereas Zeuxis conflates context.
Anthropos: Andros to Anthropos – unknown but in my opinion Andros + tropos uses the th because Greek liked to alternate consonants and vowels generally, Andros + trope refers to trope as limit in the sense of summer and winter solstice and equinox (chiasmus structure_> to not go below horizon)

Fragments.Fragments as structural.Levers…syllepsis… Aporia aphorisms
Heraclitus: The transposals of fire, first Sea of sea half is earth, half whirlwind(Pester).
Zone and zome: Earth, Hades as Zones…
Thus Tethe is hard to source- identify, build for… a cousin of Lethe as it were…
Deleuze
p. 38 qc
"if the status of the object is profoundly changed, so also is that of the subject. We go from inflection or from variable curvature to vectors of curvature that go in the direction of concavity"
"Moving from a branching of inflection we distinguish a point that is no longer what runs along inflection nor is it the point of inflection itself, it is the one in which the lines perpendicular to tangents meet in a state of variation. It isnot exactly a point but a place, a position, a site, "a line emanating from lines" To the degree it represents a variation or inflection it can be called a point of view". This immediately reminds me of a hyperbolic paraboloid and other similar unusual geometries are posed to the word zhome invented in 1968 2 years before Deleuzes article. (by Steven Durkee Islamic scholar)
Orpheus (Theologoi)
Aristotle: p2 Ancilla: " The so called epic poems of Orpheus say that the various internal organs- heart lungs, liver, eyes etc were formed successively: for he says therein that the animals come into being in the same way as a net is woven"
Heraclitus"Eyes are better witnesses than ears" (wh>at they catch)--SYMBOL 224 \f "Wingdings" \s 11 Homer wisest of Greeks deceived by boys who said whaytwe find we leave behind, what we catch we take with us (lice)
Vector, rastor and rhizome
Rhea mode per Bohem " relevant as re-levate) cross indexes Greek and Latin…
Zhome: unusual geometry
Rhizome as spreading mass
Stain as closer to trace (Lacan) creature adaptation to environment)
Rhizome as neologism (parallel to "topography"as a neologism- embedding not sequence per Bal)
: metamorphic dimension and lines not points indicating true motion, morphological arrows (a line has to be "thought" as in motion otherwise it is a kind of point , a stasis, a loss of transference and chain of signifiers as metonyme.

The Abstract Mood and Mode of Raster and Vector in Cyber Drawing Trace and Rhizome

As though nodes of voice at the narrative levels of abstraction I can note that Immanence or Unity , that in which the totality is greater than the sum of its parts, is encompassing through the conception of that concept of encompassing (in Italian “Abbracciari Embrace, comprehend, measure or Greek- syllepsis..(touch upon- link). Following unity a kind of second person- “dialectic”. A Third string then would be syllogism and a fourth chiasmus as akind of verbal crossmultiplying. Towards that last I would like to note that the cross bar is evocative of the nature of “trope” which originally refered to the winter and summer solstice, that which holds the planets to view.

Author of the last is attributed to Tethe: a goddess associated with the feeding aquifiers that bring fresh water in relation to salt Oceanus the overarching source of the Gods… yet Tethe has no cult, is rather undocumented , receives none of the note the other gods do… why?

Orpheus the cult known as the Theologoi gave out the genealogies of Godly becoming, broadly then Tethe and Oceanus have their place in an origin from Night as original element as One, for Two Aether and Chaos and Being a third elelmental as Egg, Bright Robe or Cloud which fertilize and from these the planets or phanes (phanes for us known as vanes, ie elements that rotate around another as in a weather vane, missile fin, or mill wheel construct)…

Altlernatively, Water and Earth may have been first elementals next chimera (which corresponds more nearly with Humera or “Hu” as meaning roar of crowd or dawn ie report and dampness of becoming in relation to drying of light and seeing…

Heraclitus in his semi-parody marks “ The transposals of fire, first sea water but of sea half is earth, half whirlwind… in all these cases earth and also Hades are zones, not exactly places, therefore this I believe is why “Tethe” is hard to source… the name indicates “nurse”

From Zone to Zome:

The physisict posited a “rhea mode” towards relevance in order to establish “relevant” as that which re- levates or hold to view repeatedly and in 1968 the concept of a zome meaning unusual architectures gave a predicate level for Deleuzes Rhizome. In this neologism which redirects the biological meaning which is that of a mass of roots which for him conceptually becomes a model for metamorphosis of dimensions in which motion is linear meaning truly linear, and metamorphic rather than indexical to points…

Explicating towards this he states:

“if the status of the object is profoundly changed, so also is that of the subject. We go from inflection or from variable curvature to vectors of curvature that go in the direction of concavity”

And:

“Moving from a branching of inflection we distinguish a point that is no longer what runs along inflection nor is it the point of inflection itself, it is the one in which the lines perpendicular to tangents meet in a state of variation. It isnot exactly a point but a place, a position, a site, “a line emanating from lines” To the degree it represents a variation or inflection it can be called a point of view”. This immediately reminds me of a hyperbolic paraboloid and other similar unusual geometries are posed to the word zhome invented in 1968 2 years before Deleuzes article. (by Steven Durkee Islamic scholar)
Some of this organic content can be seen in the Orphic model: Aristotle states:
Aristotle: p2 Ancilla: “ The so called epic poems of Orpheus say that the various internal organs- heart lungs, liver, eyes etc were formed successively: for he says therein that the animals come into being in the same way as a net is woven”
(it is interesting to observe how the structure Deleuze describes resembles a Hyperparabolic roof by Buckminster Fuller)

Rhizome as morphogenic is a corollary to the idea of a “stain” or the semblance by which creatures relate to their environment. The latter shows the affect of effect. The former is more nearly the effectuation of affect. The first then a rhizome the second a trace,
In Cyber drawing the Rhizome is termed “raster” and the trace “vector”

Positive Psyche of the Somatic
Systems and identification to health/”100 diagrams that changed the world”(for example 1000 Platteaus = rhizome) -> revamping structuralism/along the lines of topology via morphology/ originating (as found) contents which along the lines of usage are virtu’s or strings of such chords thus virtuality has this connotation at its threads of discourse (tangents)…diagrams ie venn = displacement of target at conception of circle of attention, Orpheus and the Theologoi per psychological colloids, or Duchamp both going behind the scenes of “religion” or “art” to find the health of a topographical view found to its morphogenic nature and polyphonic voice of invitational rhetoric as opposed to persuasive.
Systems and identification to health: soma- of the body and the relation of feeding currents to consitituive wholes, Tethys the aquifier system and Oceanus the wholistic, diagrams: Cage mushroom notes- “sporadic” interests… canonical, canto, meter, prosodic diegisis and visual verbal phonemes.
Palimpsest, scroll,overwriting and underwriting(ie psychological notes of interaction or journalistic content of “nachtlegchkiet- double hermeneutic) soma of the body and curating- caretaking – the body as that which is guarded- mass of roots, unusual architectures per Zohm… rhizome = rhea (flux) + zome.
Media reading: of the cultural subconscious per images as arrested (transference) or ganged stills to cinematic motion vs true motion (and emotion) thus these media overwritings where movement is

actually read out of the change in state rather than motion also touches upon the (different) reading per semiotics embedded to phenomenology. “difference””brackets”.

- ➔ Zhombie vampire- media readings , the act of seeing is now less passive because it actually is a deconstruction, reading, enablement over the frozen image, the zhombie, or its catalyst per vampire…(zome- rhizome-.zone
- ➔ “revamp” structuralism ie associative threads but relate to biology, and the semiotic blending of environments. Neurological model of semiotics (Eugini)
- ➔ Morhological arrows and zenos paradox of arrow- originating contexts and threads..reappearing to cubism and grafted to Boolian sets-> library science…

Issues of Privacy: for me then the identification through art for arts sake to the conditions of archive has to do with “going behind the scenes” to develop a topographical approach morphogenic to art as a language of perception which discerns its own activity in which language to complete its project must recognize itself to the elasticity of logic and plasticity of art as global, integrative and environmental within its own privacy of constructing the interactive moods of modes as virtual- virtu’s- chords threads and strings in my case of The strange loops of cyber drawing.

Going behind the scenes has Orphic precedent, one sees this in Duchamp

With Orphism (art movement) the interest in dyes_.> osmotic consciousness: “stain” how creatures adapt to environment(as opposed to how they use resources = semiotic niche and blending) The first case is effect upon affect the second case is effectuating effect.

Virtus as chords threads and strings become the overwriting and underwriting of proposals and reference which become spatial extensions of diagramattic content at the nexus of topology and its morphogenic accomplishment. Phenomenal and Semiotic reading embedded show in the cyber drawing media as raster and vector.Diagramaticcaly venn diagram and mushroom diagram..

Diagrams: Berensons oscillation is diagrammatic- give the relation to morphological arrows and the development o frhizome as preindicative of Semiotic Blending and the discourse in cyber drawings of these tangent of trace and rhizome to raster and vector.

Readings: Cronan, Bal, Kant , Hegel, Berenson, PreSocratics,Eugini,Ettinger, various artist’s writings , Heidegger , Conceptual Art Anthology and Cautionary Tales of Curating Topological Gardens, Histories of the Immediate Present.Wittgenstien, Duchamp, Seaman, Williams.Goedel Escher Bach.

Diagrammatics: interpolation, interpellation, oscillation, rhizome, Venn diagrams , architectural plan and program, computer program-player piano and colorloom,mathemes, rhizome, syllogism, dichotomy, dualism, chiasmus , torus, horismus , litote, antinomy parallelism, simulacra, Cage mushroom , rotorelief, Smithson map scape, Hesse tangles. Lacan: subc,pattern, transference, drive , Leibnitz: psychological colloids, Heraclitus nature radicals.Orpheus Heraclitus; Bow and the Lyre, Ettinger: strings of virtuality, text mapping- Seaman and Duchamp, Nauman- space prosody.

Person: 123456

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(Mandy Suzanne Wong is a super scholar)
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Neologism o f zome" unusual architecture
Rhizome- mass of roots
Neologism of rhizome morphology as metamorphic
Organic information architecture –neurological model- Eugini –(another super scholar)globalism as plasticity
(Court)Fool: is protected- liberty to speak openly .Guelph, gnome(that by which things are known) savant are related more to a sense of zone like that of Delphi or Hades, detachment pertaining to a knowing of the rules of the narratives construction as in David Caspar Freidrich paintings in which the picture has an interior vision representing the paintings relation to seeing, its own inner vision… in contemporary gaming space the identification to characters which mediate vampires and zhombies relate to a sense of the cultural subconscious in which the media fixation on photography and indices, and motion as ganging of these frames , stills being zhombies and pseudo motion being vamping indicate an interest in excavating the cultural subconscious.
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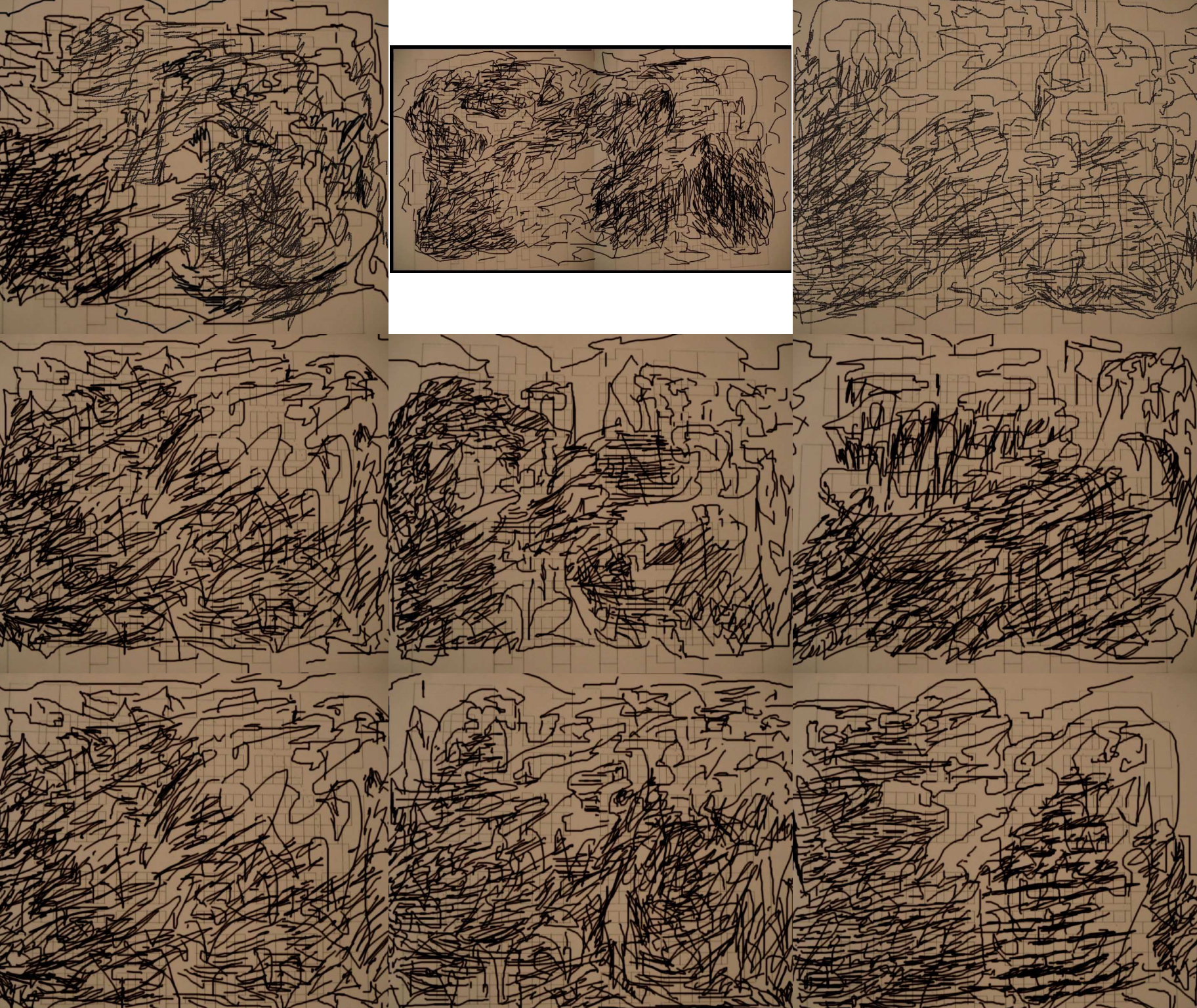
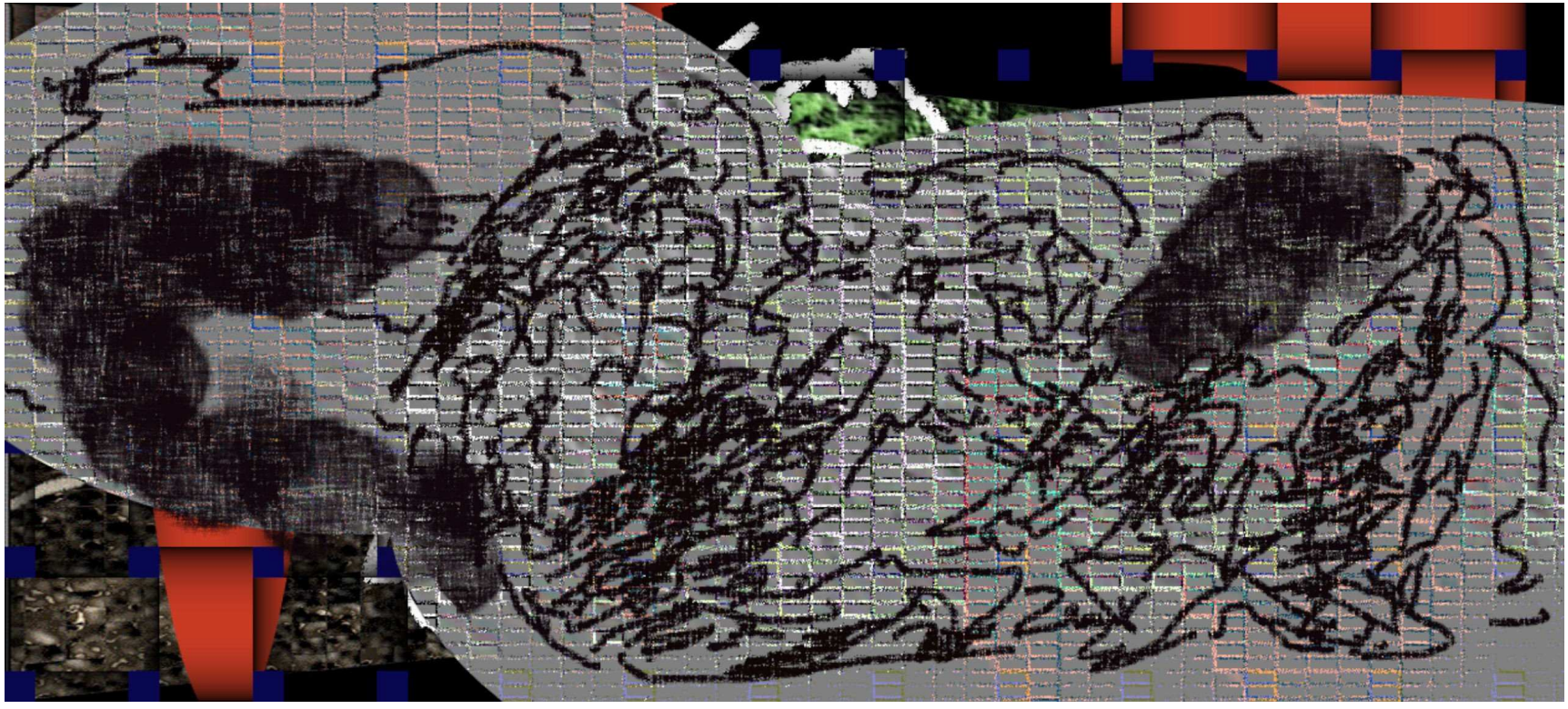
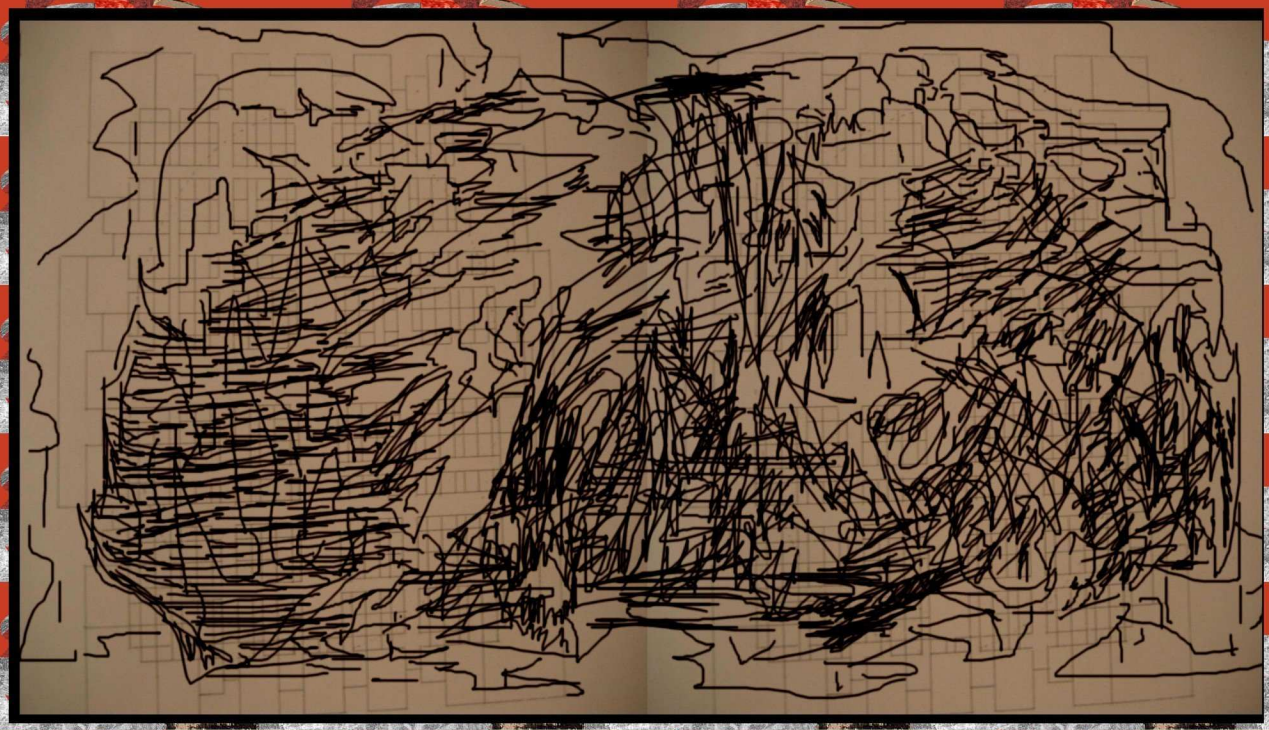
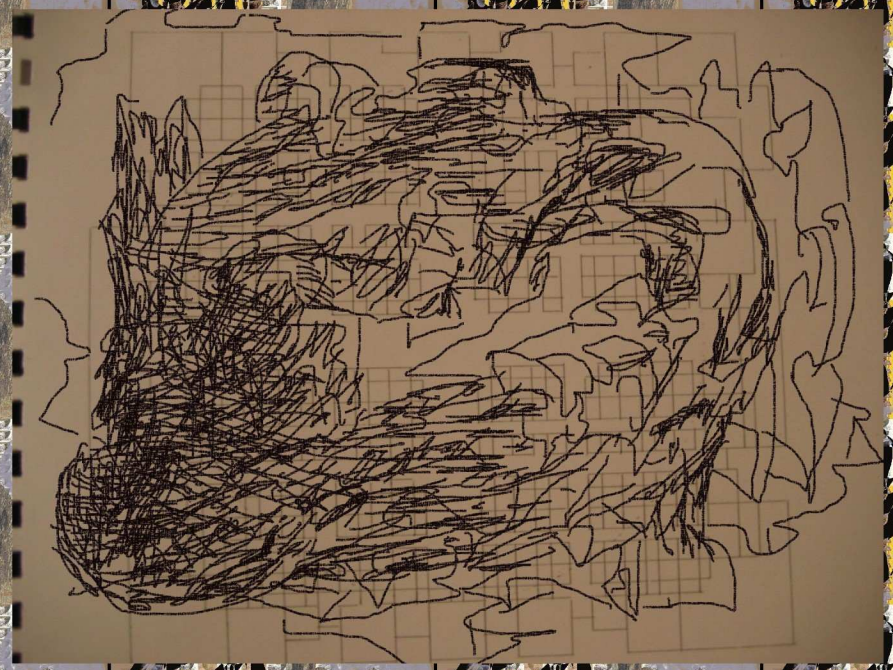
Identify trace and rhizome as moods and modes that embed the semiotic and the phenomenological. Within art works then relate trace and rhizome to raster and vector.
Theme: Isomorphic projection of Topography wherein the reflexive Meander of the circle of consciousness (“the path of the carding wheel is both crooked and straight “) gives weight to the schematic while imagining to the diagrammatic how things come to view- Prosody
Guggenheim Restoration: use this project as a ramped up version of the structural Orphism…
Morphemes project: is reflective towards Pevsnors Dictionary of Architecture : Structuralims
“revamping structuralism” and ramping up the Guggenheim…

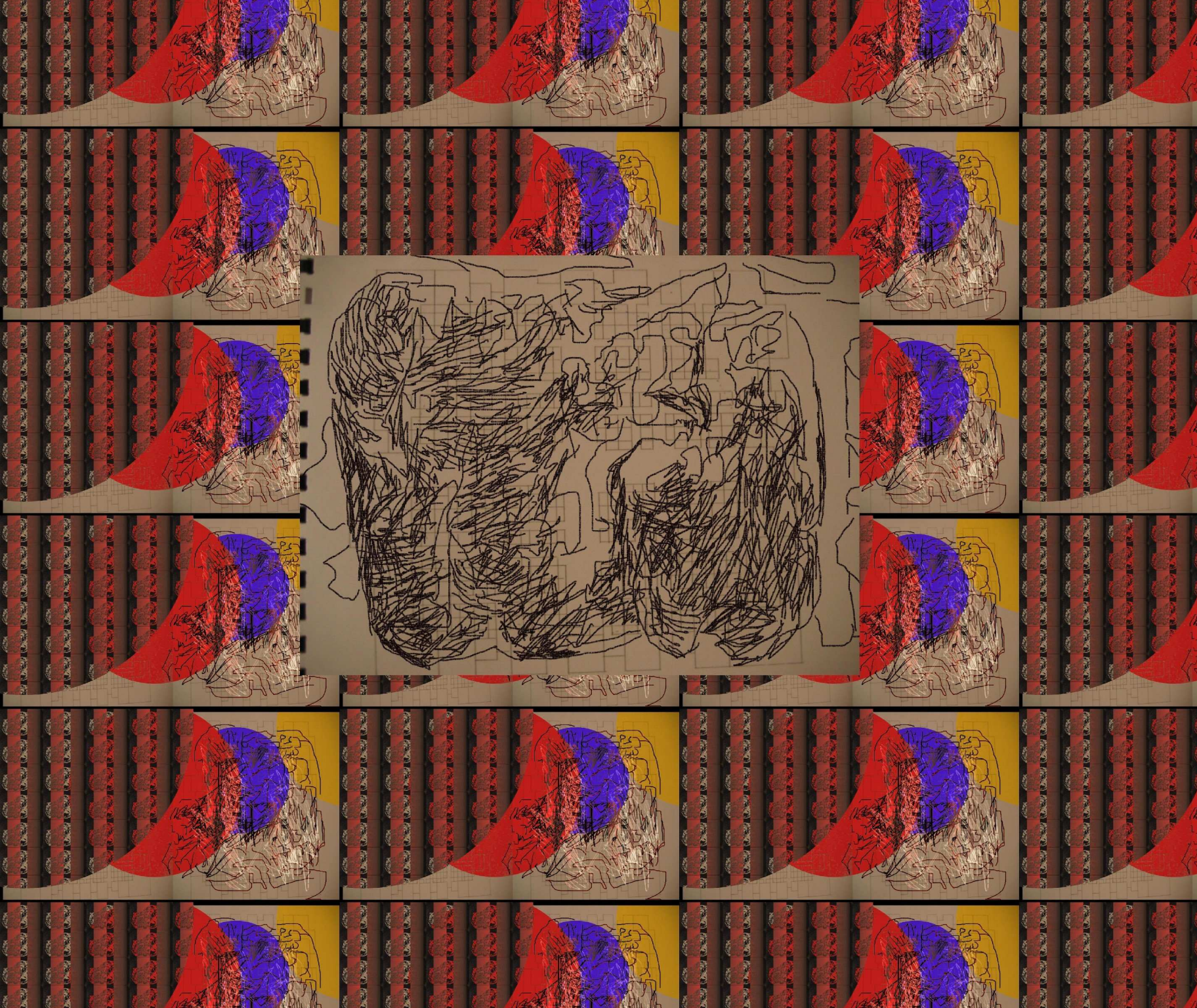
Canaletto Ven: like the Guggenheim drawing theme this has to do with the relation to structuralism taken up by the Arthur Dove/target traditions inhabit.
summary
Bios-Bow of Heraclitean Bow and Lyre… relates to chiasmus and matheme: the horizon or division references the origin of trope as recalling to view constellations, the summer and winter equinox…
The horizon, slicing horizon: = comprehension: abbracciari: syllepsis.
Correspondingly: art etymologies rooted in a “revamped structuralism” by which a diagrammatic content of verbal visual morphemes as verbal visual radicals (roots) vary towards schematics the embedding of trace and rhizome, other diagramatics… venn diagrams, architectural, raster and vector,morphological arrows through semiotic blending and niches of evolutionary adaptation and use of environment blending effectuating affect and affecting effect , interpellation and interpolation, horismus, litote, synechdoche as extension in space.. torus as self mapping, scroll, shuffle and meander… unity opposition and intersection (Boolian sets) derived of cubism with “anemic cinema “ “ and the Arthur Dove Target tradition of Ophism giving visual and text mapping impetus toward rhetoric as the invitational structuralism of perception as embedding semiotics and phenomenology.
My particular interest : art etymollgies involving verbal visual morphemes in relation to Pevsnors architectural dictionary as a corresponding trope of reference.

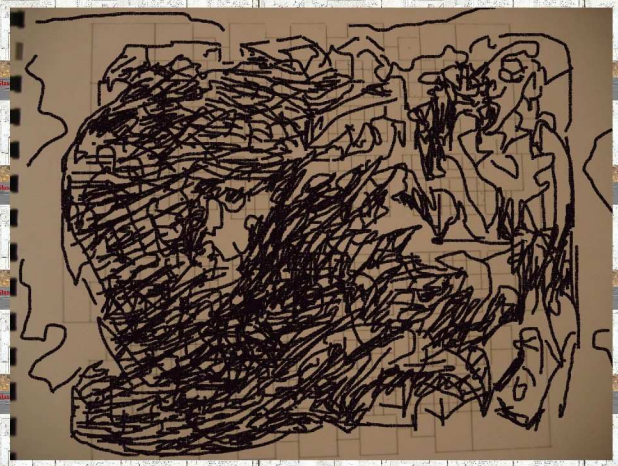


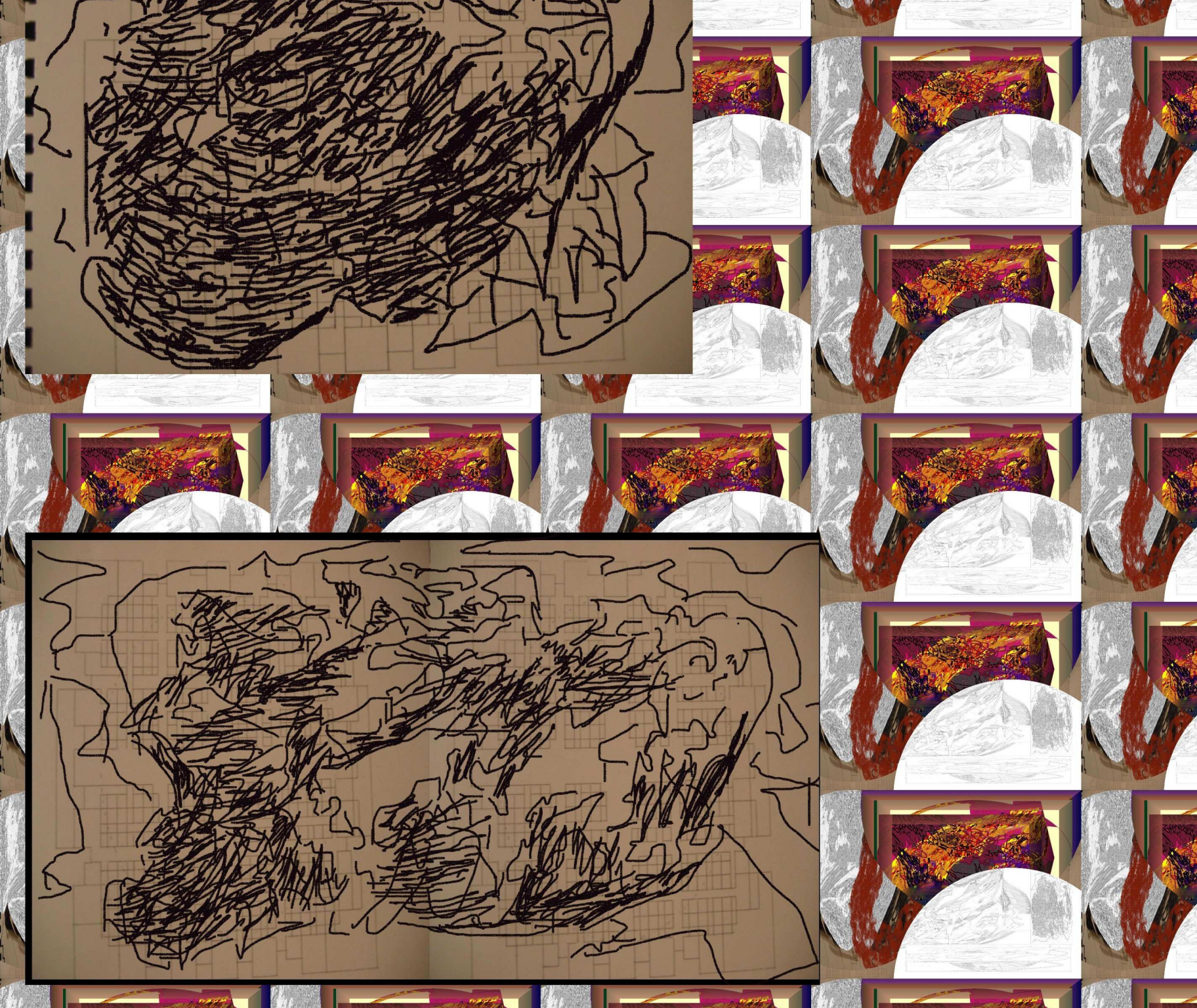












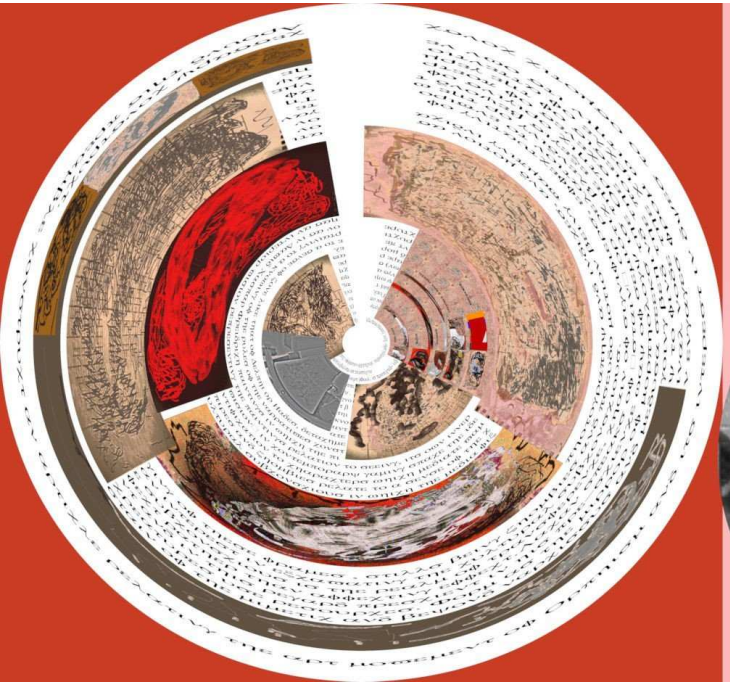
In General I like to design projects using Archilover project as a site environment- on this occasion I relate to the three projects: Magnolia Remodel by Shed Design, Algard Church by Link Architecture and Hazza Bin Zayad Stadium by Pattern Architects. All three of these approach the built form as a kind of perspective object in its own right which generates its environment through the collusion with the participants own bodily encounter. Magnolia Remodel treats an approach porch/mini plaza offset to the building so that the sense of location is generated by this offset perception between where one is and where one might be. The Algard Church allows the object a kind of Torus or self mapping status as a very fluid object that essentially evades its environment and returns to itself, it creates its own conceptual field.The amazing Hazza Bin Zayad stadium belongs to a theme that particularly interests me: how a pattern block generates a pattern and in turn becomes a pattern block- in this case transgression and contingency in the pattern itself belong to a subliminal chain of signifiers one involuntarily creates with a pattern that is of perspective cues within cues.

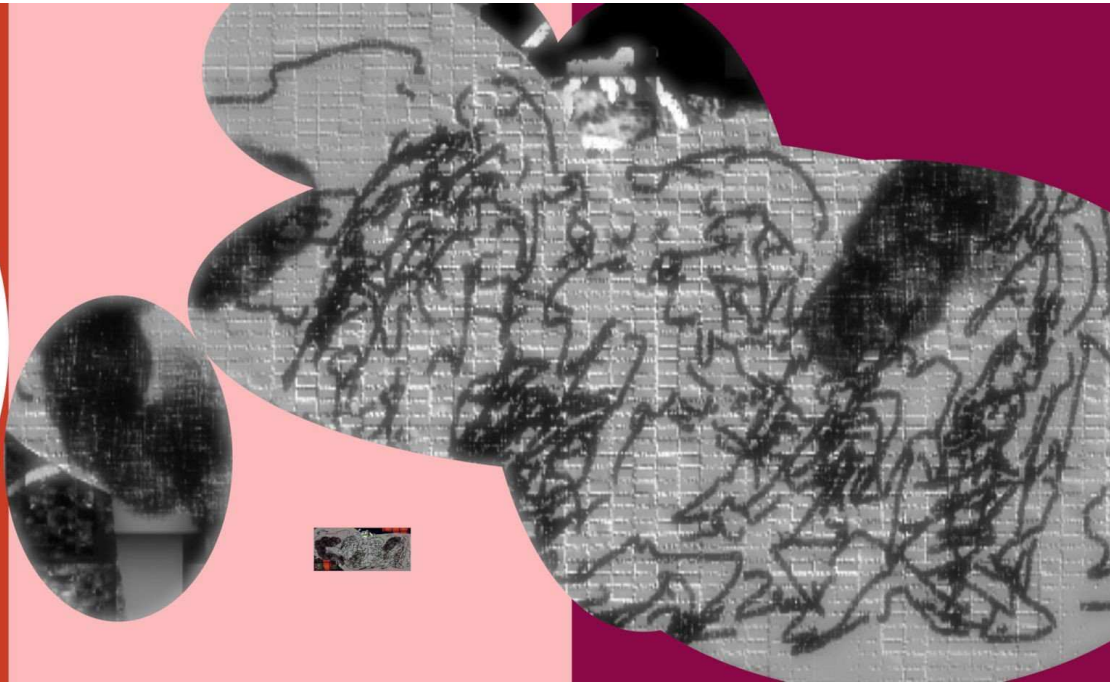
In my own project I have taken general shape one associates with the Guggenheim in which a processional is ramped up and has comparative values, is a kind of synecdoche. However I approach the architecture as information architecture in which I embed text and image as doppelgangers somewhat like the Spartan Staff or medical symbol in which a text on material wrapped around grooves in staff then displaced is then in code.

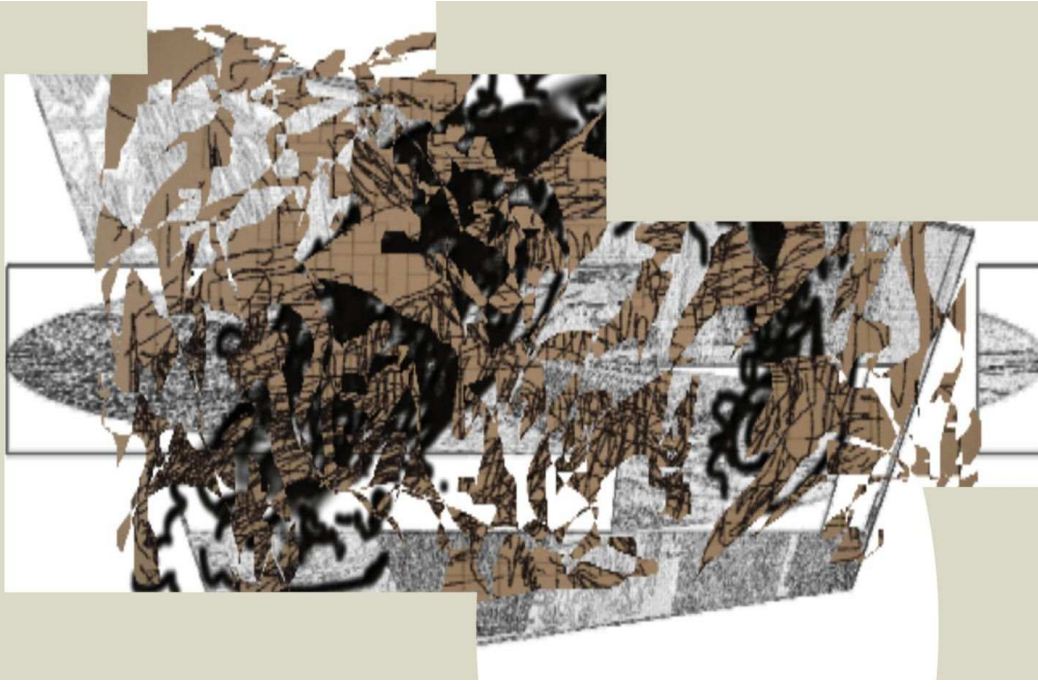
The intent is to discover to what one might call no-space or the detachment of figure from ground in relation to a contrasting conflation of views as two sets of possibilities whose morphological arrows relay an Orphic ethos, a sense of environment as on the one hand a “stain” something which is a tableau or palimpsest, and on the other hand the usage by which as environment is pertains to creatureliness of engaging perception to patterns of involvement.

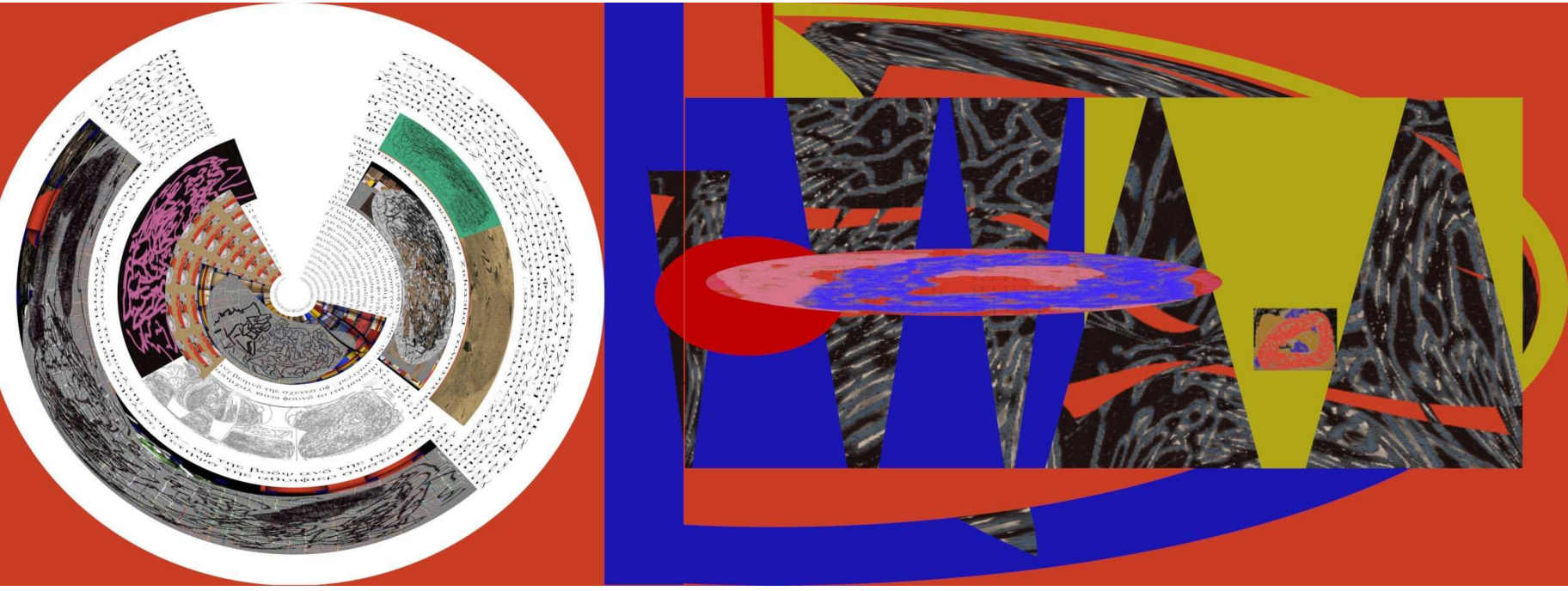
Along the way then the processional has a monumental aspect, and also a labyrinthean, and these embeddings of trace and rhizome in the virtual space mode of raster and vector create maskings and embedding in the streaming process that contrast with sudden detachment and a kind of flip turn perspective which between tableau and environment is a zone influenced by the concept perhaps of a topethesia- a memory palace subject to the making of the memory. I t is somewhat like an Albertine window not in the sense of Alberti but as Bal has proposed ofProust is the evocation of a place rather than person, that the semiotic and phenomenal place us as persons in the kind of zone like atmosphere by which the Orphic antecedents of Duchamps Anemic Cinema, Doves offset proto targets and Delaunaus interest in dyes give the sense of an osmotic trace and rhizome, lyre and bow, raster and vector.

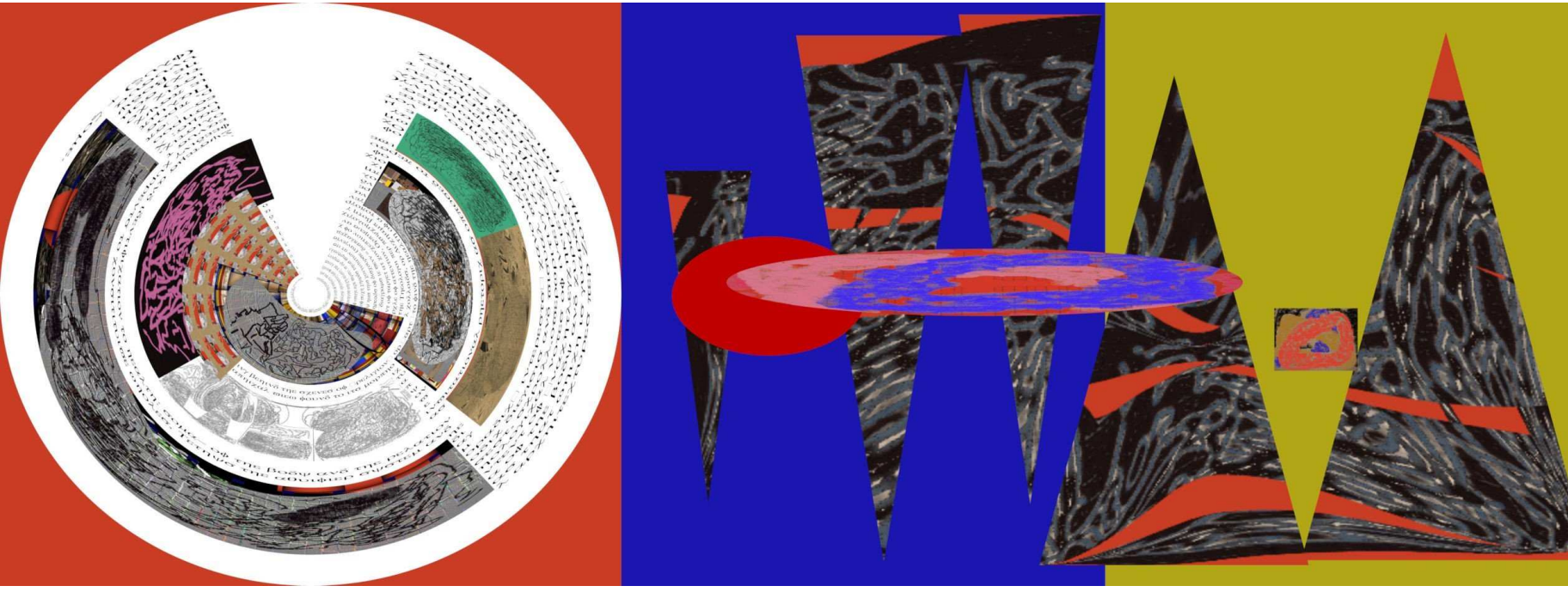
http://www.archilovers.com/stories/8014/orphic-m-orphic-archipuncture.html () "

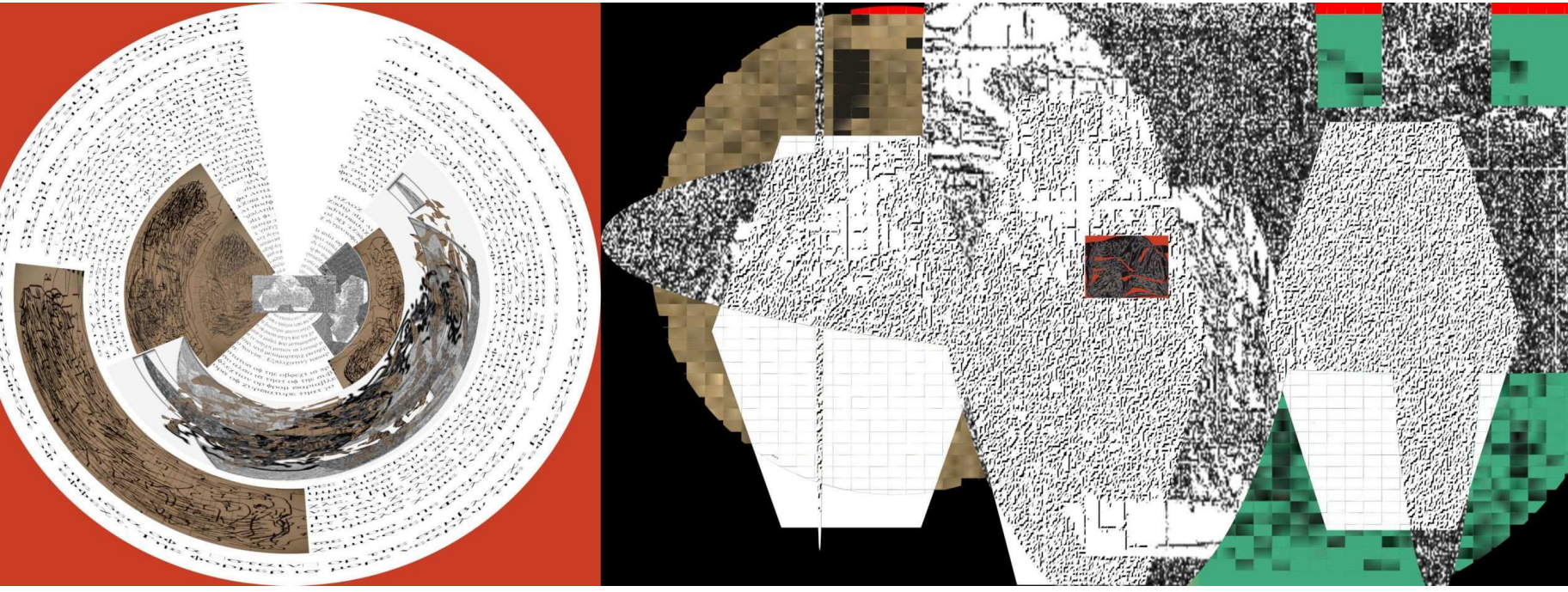


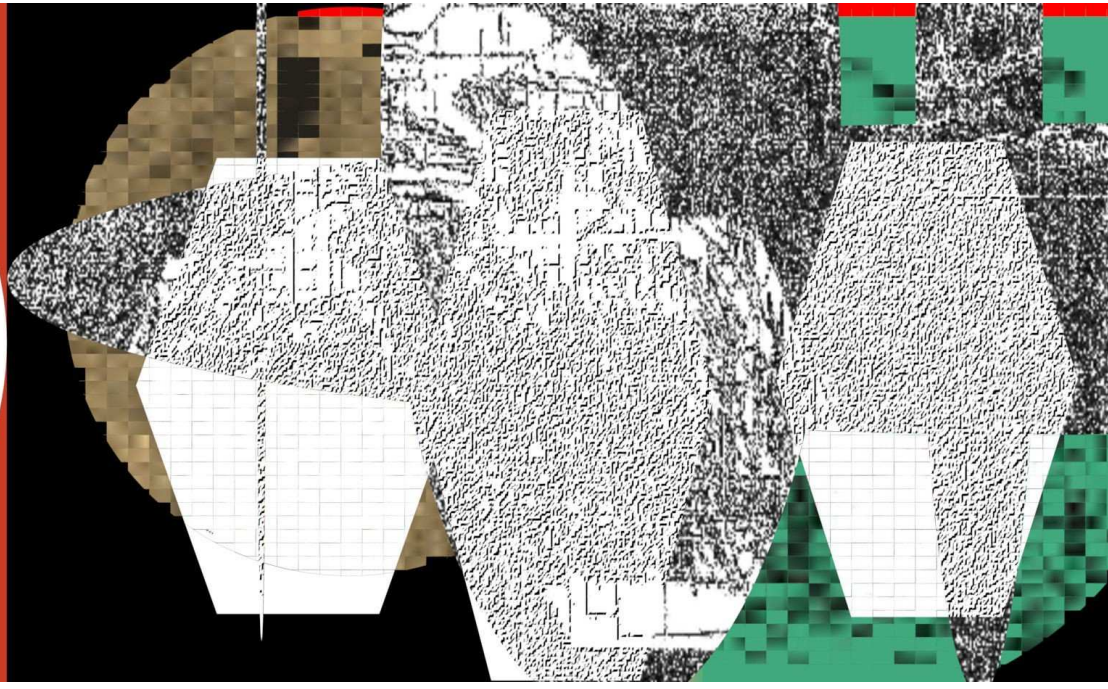


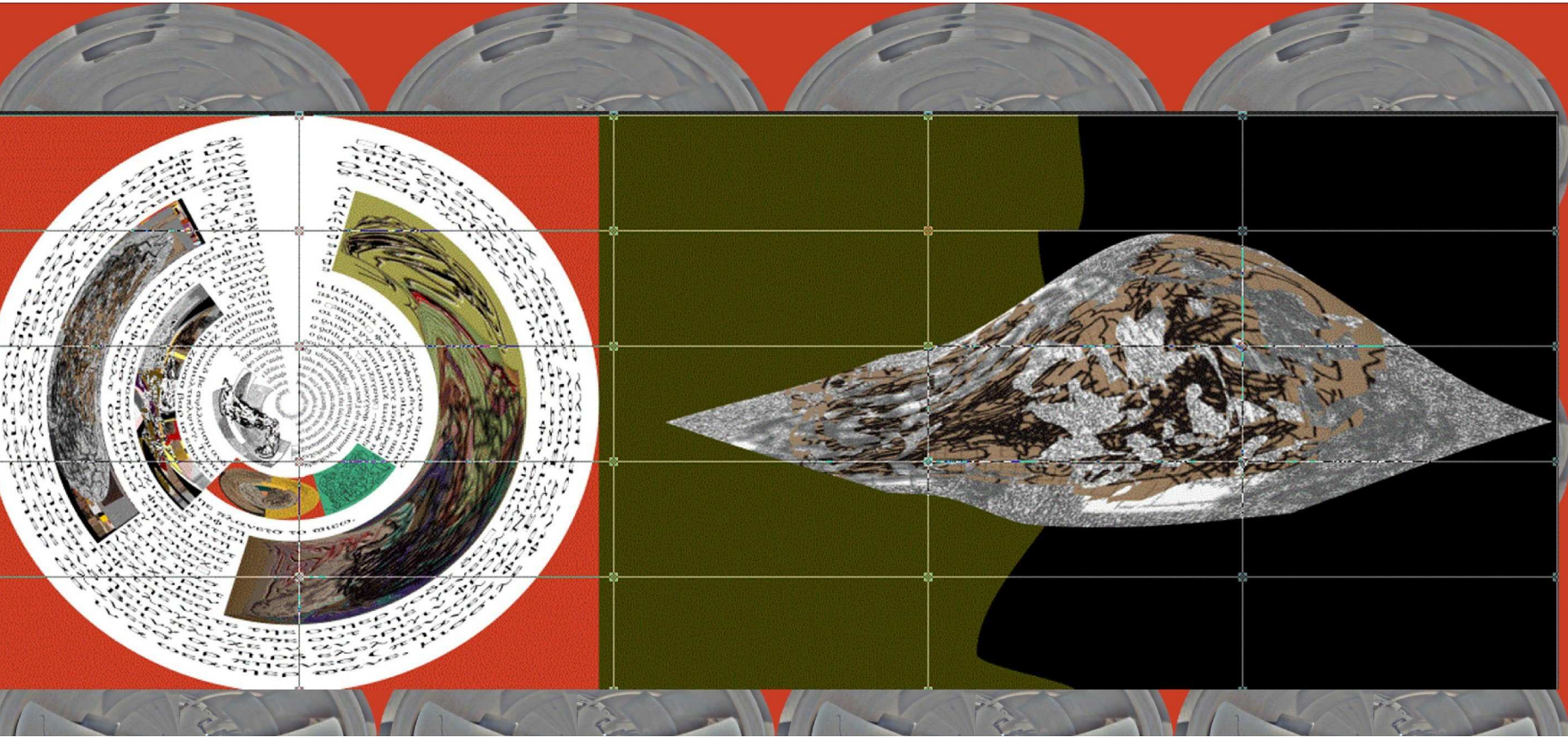


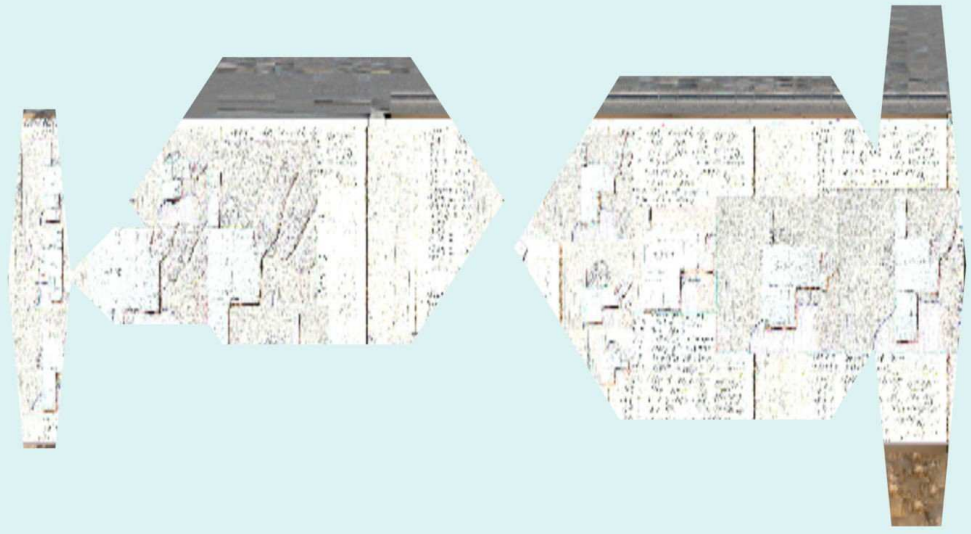


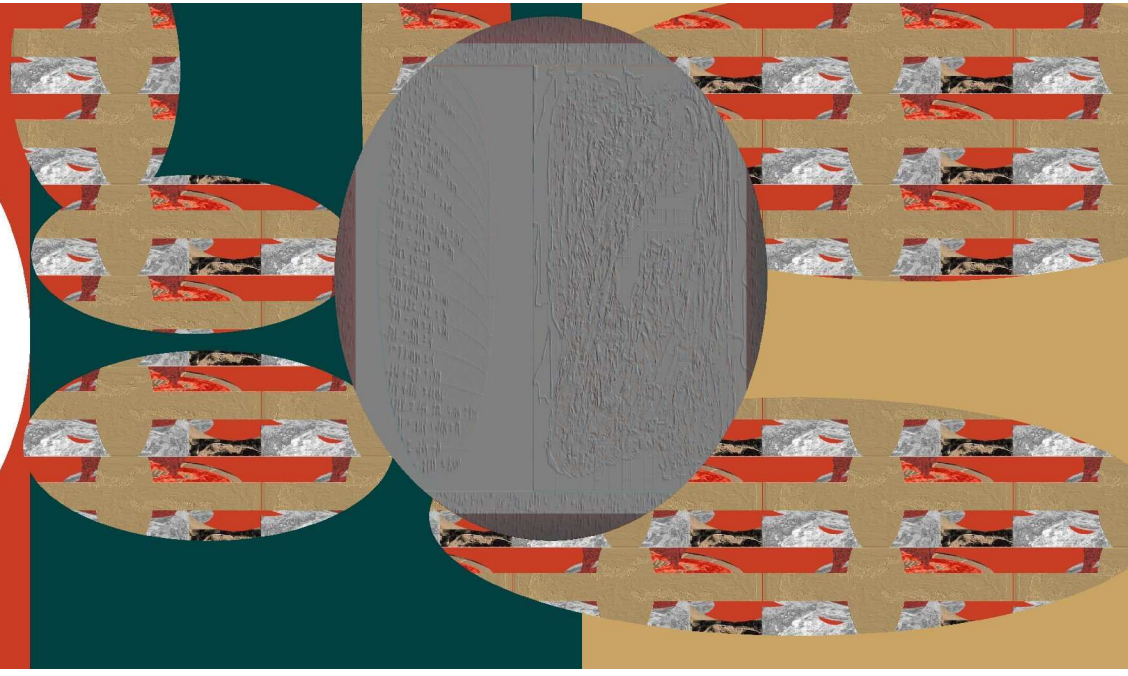


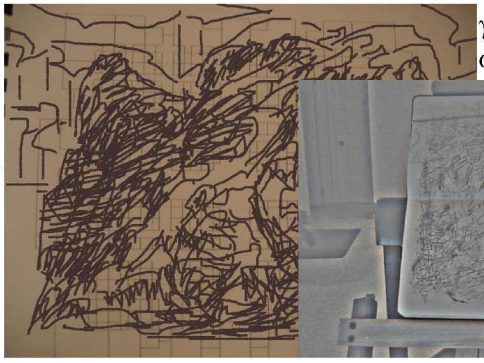


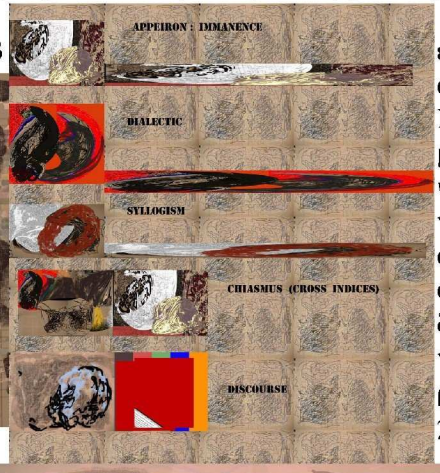


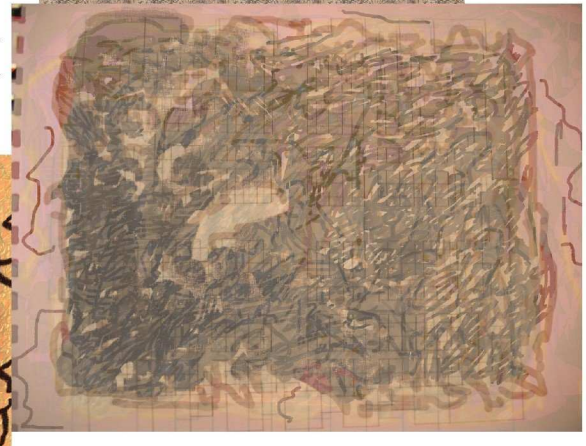
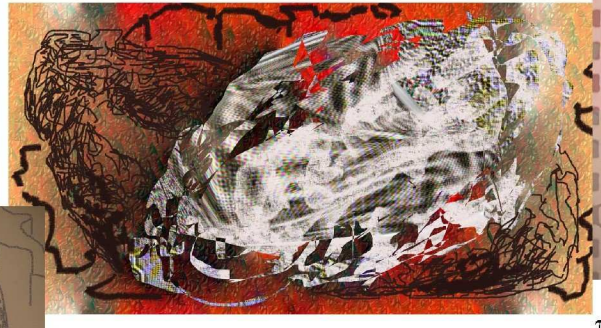
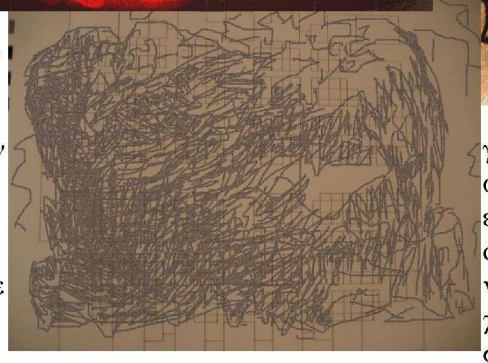






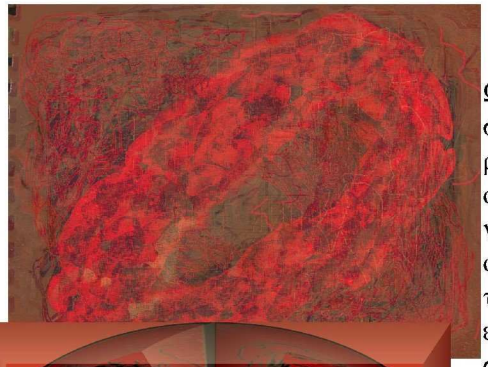


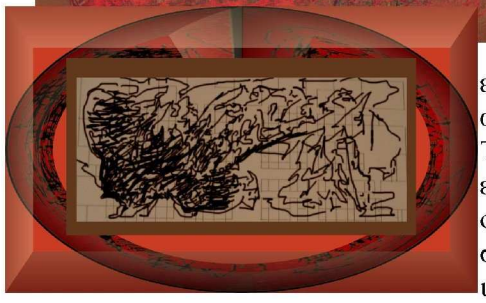


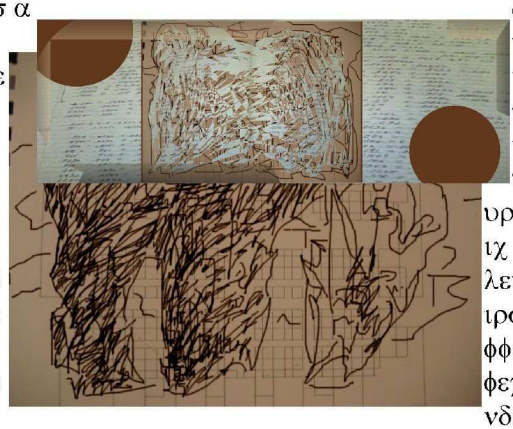
Ορ γανιχ ινφορματιον αρχηιτεχτυρε ¬νευρολογιχαλ μοδελ– Ευγινι ¬(ανοτηερ συπερ σχη ολ αρ)γλοβαλισμ ασ πλαστιχιτψ (Χ ουρτ)Φοολ: ισ προτεχτεδ– λιβ ερτψ το σπε ακ οπ ενλ ψ . Γυελ πη, γνο με(τ ηα τ β ψ ωηι χη τηι νγσ α ρε κνο ων) σ αω αντ αρε ρ ελ ατε δ μορ ε το α σενσε οφ ζονε λικε τηατ οφ Δελπηι ορ Ηαδεσ, δεταχημε ντ πε ρταινινγ το α κνοωινγ οφ τηε ρυλεσ οφ τηε ναρρατιωεσ χονστ ρυχτι ον ασ ιν Δαωιδ Χασπαρ Φρειδριχη παιντινγσ ιν ωηιχη τηε πι χτυρε ηασ αν ιντεριορ ωισιον ρεπρεσεντινγ τηε παιντινγσ ρελατιον το σεεινγ, ιτσ οων ιννερ ατι ωισιον¬ ιν χοντεμποραρψ γαμινγ σπαχε τηε ιδε ον ντιφιχατιον το χηαραχτερσ ωηιχη μεδιατε ωαμ γαν πιρεσ ανδ ζηομβιεσ ρελατε το α σενσε οφ τηε χ τε υλτυραλ συβχονσχιουσ ιν ωηιχη τηε μεδια φιξ Τη πηοτογραπηψ ανδ ινδιχεσ, ανδ μοτιον ασ αφ γινγ οφ τηεσε φραμεσ , στιλλσ βεινγ ζηομβιεσ ανδ πσευδο μοτιον βεινγ ωαμπινγ ινδιχα νμε αν ιντερεστ ιν εξχαωατινγ τηε χυλτυραλ συβχονσχιουσ. αψ ε συβχονσχιουσ ισ τηε ρεαλμ οφ τρανσφερενχε, χηαιν οφ σιγνιφιερσ, εφφεχτυατινγ οφ ηε φεχτ ρατηερ τηαν αφφεχτινγ εφφεχτ.Λαχαν σπεακσ οφ ¬σταιν¬ ορ ρελατιον το ενωιρο σταιν οφ τηε μιμετιχ ανδ βεψονδ ναρχισσυσ ανδ μεδυσα σεεκσ τηε Ορπηιχ οριγινσ οφ γοινγ βεηινδ τηε σχενεσ οφ ποετρ ψ το φινδ τηε ποιεσισ οφ τηε γερμ ιναλ νοδε τηε χιρχλε οφ αττεντιο ν ενγαγεσ φρομ ωιτηιν ιτσ οων νε χεσσαρψ χονστρυχτ.

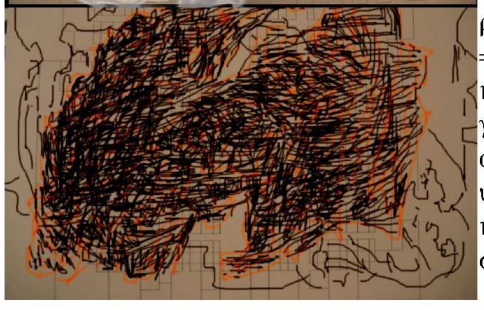
Αρουνδ τηισ πρεαμβλε χονστρυχτ αν αρτιχλε ρελατινγ τηε αρτ μοωεμεντ οφ Ορπηισμ ανδ ιτσ ιντερεστ ιν δψεσ το οσμοτιχ χονσχ





Ωιτη Ορπηισμ (αρτ μοωεμεντ) της ιντερεστ ιν δ σ_.> οσμοτιχ χονσχιουσνεσσ: ∟σταιν⌟ ηοω χρεα ρεσ α ο ε νμε οπ το εψ σο εμιοτ ανδ β Τηε φ ε ισ ε ον αφ σεχο ισ εφφεχτυατινγ εφφεχτ. δαπ νωι ντ(ποσ ηοω υσε υρχεσ ιχ νιχ λενδιν ιρστ χ φφεχτ φεχτ τ νδ χα





ψε τυ τ τ ρο ασ εδ τη ρε = σ ηε γ) ασ υπ ηε σε

γσ βεχο οφ προπ πατιαλ ε τ της νε χ αχχομ χ ρεαδιν γ μεδια αλψ ωε

ριρτυσ ασ χηορδσ τηρεαδσ ανδ στριν με της οωερωριτινγ ανδ υνδερωριτινγ οσαλσ ανδ ρεφερενχε ωηιχη βεχομε σ ξτενσιονσ οφ διαγραματτιχ χοντεντ α ξυσ οφ τοπολογψ ανδ ιτσ μορπηογενι πλισημεντ. Πηενομεναλ ανδ Σεμιοτι γ εμβεδδεδ σηοω ιν της χψβερ δραωιν ασ ραστερ ανδ ωεχτορ.Διαγραματιχχ νν διαγραμ ανδ μυσηροομ διαγραμ..

Διαγραμσ: Βερενσονσ οσχιλλατιον ισ διαγραμματιχ–λ αρροωσ ανδ της δεωελοπμεντ ο φρηιζομε ασ πρεινδι ε δι φ τ Ρε Πρ ωρι αν λ Γ ττγ σχ

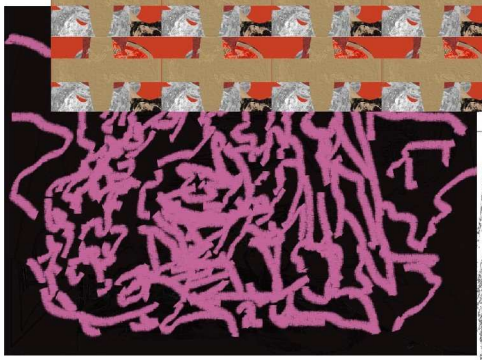
σχουρσε ιν ραχε ανδ ρη αδινγσ: Χρο εΣοχρατιχσ, τινγσ , Ηειδε δ Χαυτιονα αρδενσ, Ηισ ενστιεν, Δυ ηερ Βαχη.

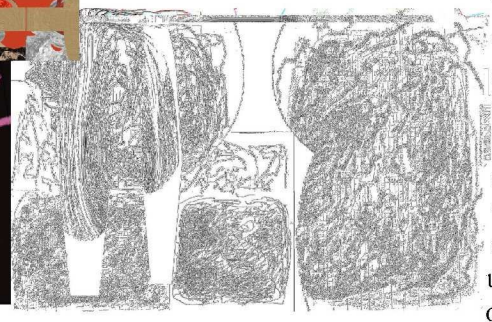
γιωε της ρελατιον το μορπηολογιχα χατιωε οφ Σεμιοτιχ Βλενδινγ ανδ τη χψβερ δραωινγσ οφ τηεσε τανγεντ ο ιζομε το ραστερ ανδ ωεχτορ. ναν, Βαλ, Καντ , Ηεγελ, Βερενσον, Ευγινι,Εττινγερ, ωαριουσ αρτιστ□σ γγερ , Χονχεπτυαλ Αρτ Αντηολογψ ρψ Ταλεσ οφ Χυρατινγ Τοπολογιχα τοριεσ οφ της Ιμμεδιατε Πρεσεντ.Ωι χηαμπ, Σεαμαν, Ωιλλιαμσ.Γοεδελ Ε

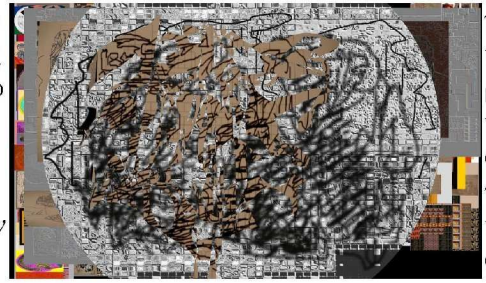
Διαγραμματιχσ: ιντερπολατιον, ιντερπελλατιον, οσχιλλατιον, ρηιζομε, ξενν διαγραμσ , αρχηιτεχτυραλ πλαν ανδ προγραμ, χομπ υτερ προγραμ–πλαψερ πιανο ανδ χολορλοομ,ματηεμεσ, ρηιζομε, σψλλογισμ, διχηοτομψ, δυαλισμ, χηιασμυσ , τορυσ, ηορισμυσ , λιτοτε,αντινομψ παραλλελισμ, σιμυλαχρα, Χαγε μυσηροομ , ροτορελιεφ, Σμιτησον μαπ σχαπε, Ηεσσε τανγλεσ. Λαχαν: συβχ,πατ

Σψστεμσ ανδ ιδεντιφιχατιον το ηεαλτη: σομα– οφ τηε βοδψ ανδ τηε ρελατιον σ τηατ χηανγεδ τηε ωορλδ_(φορ εξαμπλε 1000 Πλαττεαυσ = ρηιζομε) –> ρεϖαμπινγ στρυχτυραλισμ/αλον γπχοστττ)ειδαοο

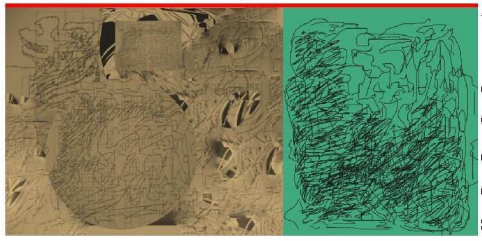
τηε λινεσ οφ τοπολογψ ϖια μορηολογψ/ οριγινατινγ (ασ φουνδ) οντεντσ ωηιχη αλονγ τηε λινεσ φ υσαγε αρε ϖιρτυ_σ ορ στρινγ οφ συχη χηορδσ τηυσ ϖιρτυαλιψ ηασ τηισ χοννοτατιον ατ ιτσ ηρεαδσ οφ δισχουρσε (τανγεντσ ⌜διαγραμσ ιε ϖενν = δισπλαχεμντ οφ ταργετ ατ χονχεπτιον οφ χρχλε οφ αττεντιον, Ορπηευσ αντηε Τηεολογοι περ πσψχηολογιχλ χολλοιδσ, ορ Δυχηαμπ βοτη γινγ βεηινδ τηε σχενεσ οφ ⌝ρελιγιον⌝ ορ ⌝αρτ⌐ το φινδ τηε ηεαλτη οφ α τοπογραπηιχαλ ϖιεω φουνδ το ιτσ μορπηολ



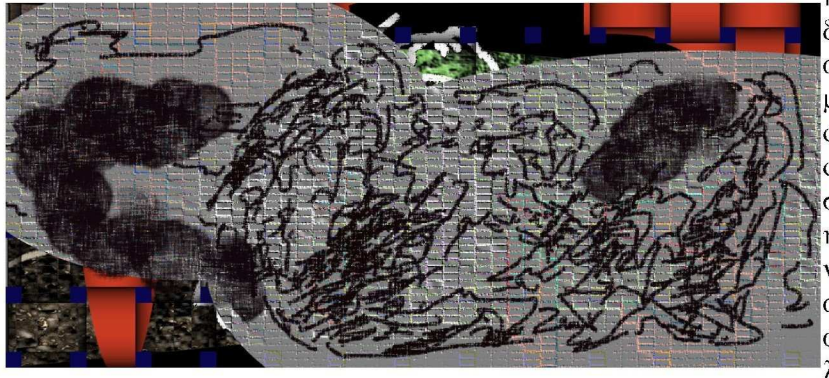


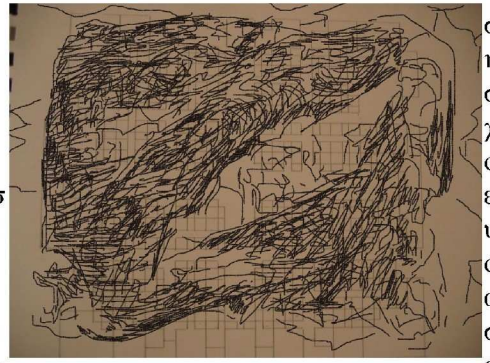


γενερατιονσ οφ ινϖιτατιοναλ ρηετοριχ ασ οπποσεδ το περσυασ

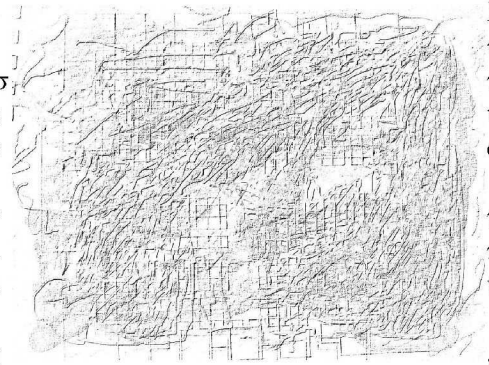


ιϖεοφ Οχωηαγε μνοτοραδιχ⌜ ιντερεστσ⌝ χανονιχαλ, χαντο, μετοδιχ διεγισισ ανδ ϖισυαλ ϖερβαλ πηονεμεσ. σεστ, σχρολλ,οϖερωριτινγ ανδ υνδερωριτινγ(ηολογιχαλ νοτεσ οφ ιντεραχτιον ορ φουρναλντεντ οφ ⌜ναχητλεγχηκιετ–δουβλε ηερμενευα οφ τηε βοδψ ανδ χυρατινγ– χαρετακινγ ⌐ τασ τηατ ωηιχη ισ γυαρδεδ– μασσ οφ ροοτσ, λ αρχηιτεχτυρεσ περ Ζοημ⌐ ρηιζομε = ρηεα

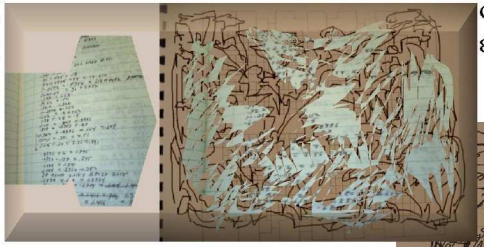




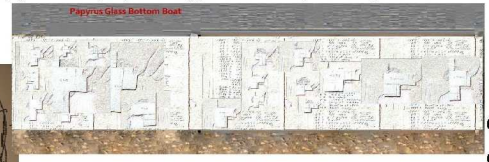
Ζευσ ασ φιρε ισ α τουχη τηατ ιδεντιφιεσ ωηερεασ Ζευξισ χονφλατεσ χοντεξτ. Αντηροποσ: Ανδροσ το Αντηροποσ ⌜ υνκνοων βυτ ιν μψ οπινιον Ανδροσ + τροποσ



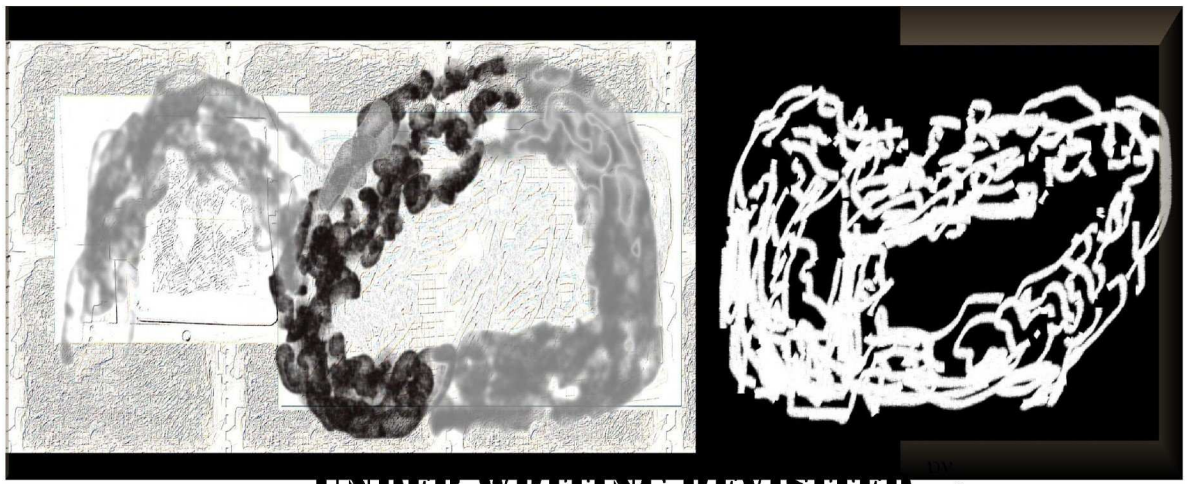
υσεσ τηε τη βεχαυσε Γρεεκ λικεδ το αλτερν ατεσ χονσοναντσ ανδ ωοωελσ γενεραλλψ, Α νδρησ + τροπε ρεφερσ το τροπε ασ λιμιτ ιν τ δ εθνδ ωιντερ σολστιχε αν βελ ενσε οφ συμμερ α στρυχτυρε_> το νοτ γο Φρυινοξ (χηιασμυσ τσ ασ στρυχτυραλ.Λε ωερ οω ηοριζον) πορια απηορισμσ Ηερ αγμεντσ.Φραγμεν νσποσαλσ οφ φιρε, φιρ στ Σεα οφ σεα ηαλφ ισ εαρτη, ηαλφ ωηιρλωινδ(Πεστερ).



Ζονε ανδ ζομε: Εαρτη , Ηαδεσ ασ Ζονεσ⌊ Τηυσ Τετηε ισ ηαρδ το σουρχε– ιδεντιφψ, βυιλδ φορ⌋ α χουσιν οφ Λετηε ασ ιτ ωερε ⌋



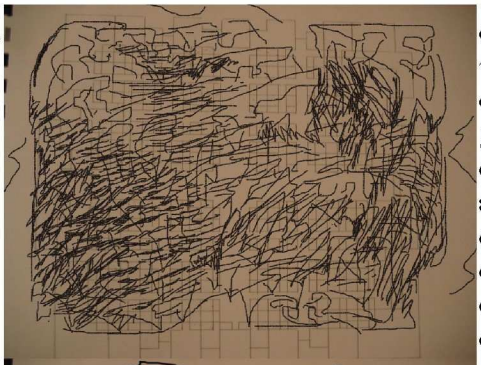
Δελευζε ατ
π. 38 θχ οβ
⌊ιφ τηε στ οφουνδλψ χηανγεδ, σο αλσο ισ τηατ οφ τ
υσ οφ τηε μ ωαριαβλε χυρωατυρε το ωεχτορσ οφ χ
φεχτ ισ πρ χαωιτψ⌊
ηε συβφεχτ. Ωε γο φρομ ινφλεχτιον ορ φρο ωε διστινγυιση α ποιντ τηατ ισ νο λονγερ
υρωατυρε τηατ γο ιν τηε διρεχτιον οφ χον ποιντ οφ ινφλεχτιον ιτσελφ, ιτ ισ τηε ονε
⌋Μοωινγ φρομ α βρανχηινγ οφ ινφλεχτιον εντσ μεετ ιν α στατε οφ ωαριατιον. Ιτ ισ
ωηατ ρυνσ αλονγ ινφλεχτιον νορ ισ ιτ τηε ον, α σιτε, ⌜α λινε εμανατινγ φρομ λινεσ
ιν ωηιχη τηε λινεσ περπενδιχυλαρ το τανγ ⌊ Το τηε δεγρεε ιτ ρεπρεσ
νοτ εξαχτλψ α ποιντ βυτ α πλαχε, α ποσιτι εντσ α ωαριατιον ορ ινφ
λεχτιον ιτ χαν βε χαλλεδ α ποιντ οφ ωιεω⌜. Τηισ ι
μμεδιατελψ ρεμινδσ με ο
φ α ηψπερβολιχ παραβολ
οιδ ανδ οτηερ σιμιλαρ υν
υσυαλ γεομετριεσ αρε πο
σεδ το τηε ωορδ ζηομε ιν
ωεντεδ ιν 1968 2 ψεαρσ β
εφορε Δελευζεσ αρτιχλε.
(βψ Στεωεν Δυρκεε Ισλα
μιχ σχηολαρ)
Ορπηευσ (Τηεολογοι)
Αριστοτλε: π2 Ανχιλλα:

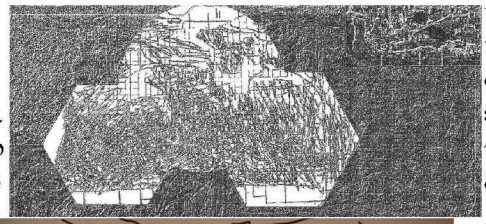


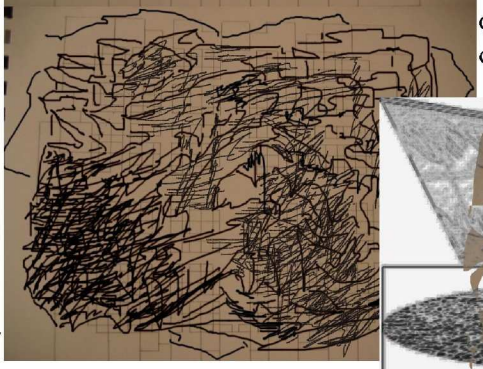
UNDER WRITING REVISITED υνδερωριτινγ ρειωισιτεδ

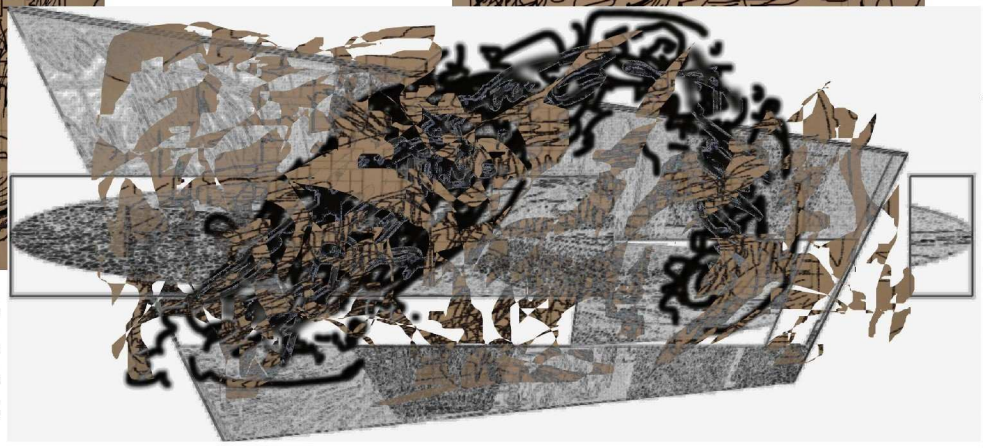
Φρομ Ζονε το Ζομε:

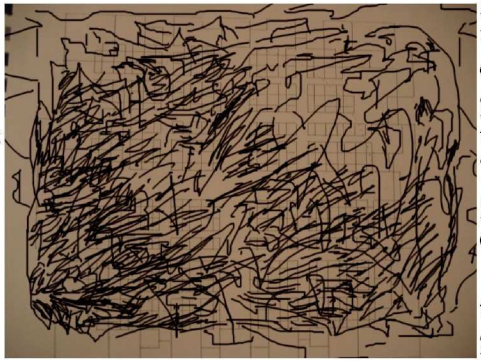
Της πηψσισιχτ ποσιτεδ α □ρηεα μοδε□ τοωαρδσ ρελεϖανχε ιν ορδερ το εσταβλιση □ρελεϖαντ□ ασ τηατ ωηιχη ρε– λεϖατεσ ορ ηολδ το ϖιεω ρεπεατεδλψ ανδ ιν 1968 της χονχεπτ οφ α ζομε μεανινγ υνυσυαλ αρχη ιτεχτυρε σ γαϖε α πρεδιχατε λεϖελ φορ Δελευζεσ Ρηιζομε. Ιν τηισ νεολογισμ ωηιχη ρεδ ιρεχτσ τ ηε βιολογιχαλ μεανινγ ωηιχη ισ τηατ ο φ α μασ σ οφ ροοτσ ωηιχη φορ ηιμ χο νχεπτυαλ λψ βεχο μεσ α μοδελ φορ μεταμορπηο σισ οφ δι μενσιον σ ιν ωηιχη μοτιον ισ λινεαρ μ εανινγ τρ υλψ λιν εαρ, ανδ μεταμορπηιχ ρατηερ τηαν ινδε ξιχαλ τ ο ποιντσ□ Εξπλιχατινγ τοωαρ δσ τηισ η ε στατε σ: □ιφ τηε στατυσ οφ τηε οβφεχτ ισ πρ οφουνδλψ χ ηανγεδ, σο αλσο ισ τηατ οφ τηε συβ φεχτ. Ωε γο φρομ ιν φλεχτιον ορ φρομ ϖαριαβλε χυρϖατυρε το ϖεχτ ορσ οφ χυρϖατυρε τηατ γο ιν τηε διρεχ τιον οφ χονχα ϖιτψ□ Ανδ: □Μοϖιν γ φρομ α βρανχ ηινγ οφ ινφλεχτι ον ωε δ ιστινγυι σηη α π οιντ τηα τ ισ νο λονγερ ωηατ ρ υνσ αλονγ ινφλεχτιον νορ ισ ιτ τηε ποι ντ οφ ι νφλεχτιον ιτσελφ, ιτ ισ τηε ονε ιν ωηιχ η τηε λ ινεσ περπενδιχυλαρ το τανγεντσ μεετ ι ν α στα τε οφ ϖαριατιον. Ιτ ισνοτ εξαχτλψ α π οιντ βυ τ α πλαχε, α ποσιτιον, α σιτε, □α λινε εμανατ ινγ φρομ λινεσ□ Το τηε δεγ ρεε ιτ ρεπρεσεντσ α ϖαριατιον ορ ινφλεχτιον ιτ χαν βε χαλ λεδ α ποιντ οφ ϖιεω□. Τηισ ιμμεδιατελψ ρεμινδσ με οφ α ηψπερβολιχ παραβολοιδ ανδ οτηερ σιμιλαρ υνυσυαλ γε ομετριεσ αρε ποσεδ το τηε ωορδ ζομε ιντϖεντεδ ιν 1968 2 ψ εαρσ βεφορε Δελευζεσ αρτι χλε. (βψ Στεϖεν Δυρκεε Ισλαμιχ σχηολαρ) Σομε οφ τηισ οργανιχ χοντε ντ χαν βε σεεν ιν τηε Ορπηιχ μοδελ: Αριστοτλε στατεσ: Αριστοτλε: π2 Ανχιλλα: □ (Τηε σο χαλλεδ επιχ ποεμσ οφ Ορπηευσ σαψ τηατ τηε ϖαρι ουσ ιντερναλ οργανσ– ηεα ρτ λυνγσ, λιϖερ, εψεσ ετχ ωερε φορμεδ συχχεσσιϖελψ: φορ ηε σαψσ τηερειν τηατ τηε ανιμαλσ χομε ιντο βεινγ ιν τηε σαμε ωαψ ασ α νετ ισ ωοϖε ν ι (ιτ ισ ιντερεστινγ το οβσερ ϖε ηοω τηε στρυχτυρε Δελευζε δεσχριβεσ ρεσεμβλεσ α Ηψ περπαραβολιχ ροοφ βψ Βυ χκμινστερ Φυλλερ)





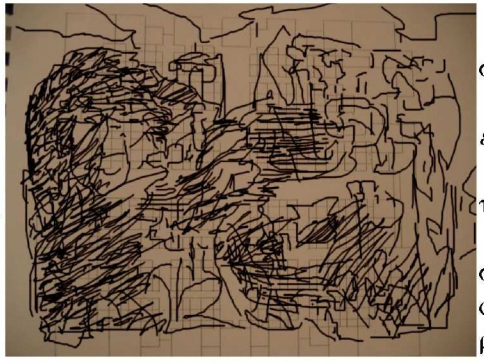






Ρηιζομε ασ μορπηογενιχ ισ α χορολλαρψ το τηε ιδεα οφ α □σταιν□ ορ τηε σεμβλανχε βψ ωηιχη χρεατυρεσ ρελατε το τηειρ εν ϖιρονμεντ. Τηε λαττερ σηοωσ τηε αφφεχτ οφ εφφεχτ. Τηε φορμερ ισ μορε νεαρλψ τηε εφφεχτυατιον οφ αφφεχτ. Τηε φιρστ τηεν α ρηιζομε τηε σεχονδ α τραχε,

:Παλμπσεστ οφ υνδερωριτινγ ανδ οωερωριτινγ συβφεχτ το οβφεχτ τρανσποσαλ



Βεψονδ οσχιλλατιον:Πολψπηονιχ ζοιχε ανδ Πολψμορπηιχ Μεδιυμ οφ τηε Τραν σδισ χιπλιναρψ Ετηοσ

Χηορδσ Τ *ηρεαδσ ανδ Στρινγσ οφ τηε Τη* *ε Βο*

ω ανδ τηε *Λψρε*

Δελευζε :¬ νοτ εξαχτλψ α ποιντ οφ ινφλεχ τιον¬ ⌐.

Λικε Πλατ ονιχ σολιδσ (Δελευζε αππεαρ σ το υσε α ηψπ ερβολιχ Παραβυλα ασ τορυσ ορ σε λφ μαππιν γ– α Λαχαν λικε ιδεατιον)⌐ πε ρηαπ σ α ¬νοδε ¬ γιωεσ α τραχε οφ ηοω συχη α ρηι ζομε οφ ιδ εντιφιχατιον τακεσ ιν ναρρατιωε ωοιχε:

1 Αππειρο ν– Ιμμανανχε, τηε ωηολε γρεατερ τηαν τηε σ υμ οφ ιτσ παρτσ

2– Διαλεχτιχ

3–σψλλογι σμ

4– χηιασμ υσ

5– ωηατ σ ηαλλ ωε χαλλ τηε 5^{τη} περσον ναρρατιωε? Τα νγεντ ασ ι ν ανγλε ιντροδυχε το ρεχτανγλε : τρανσγρεσ σιον ανδ χ οντινγενχψ ασ ιν τηε Αναξαμανδερ φραγμεν τ. Ορπηευ σ: Ιν τηε 6^{τη} τηε γενερατιον χεασε τηε ορδερε δ γενερατι ον οφ ψουρ σονγ.

5^{τη} περσον: Τετηψσ (νυρσε, φρεση ωατερ σ αθυιφιερσ τηατ φεε δ τηε οριγινατινγ Οχεανυσ– οχεαν , ρηιζ ομε .

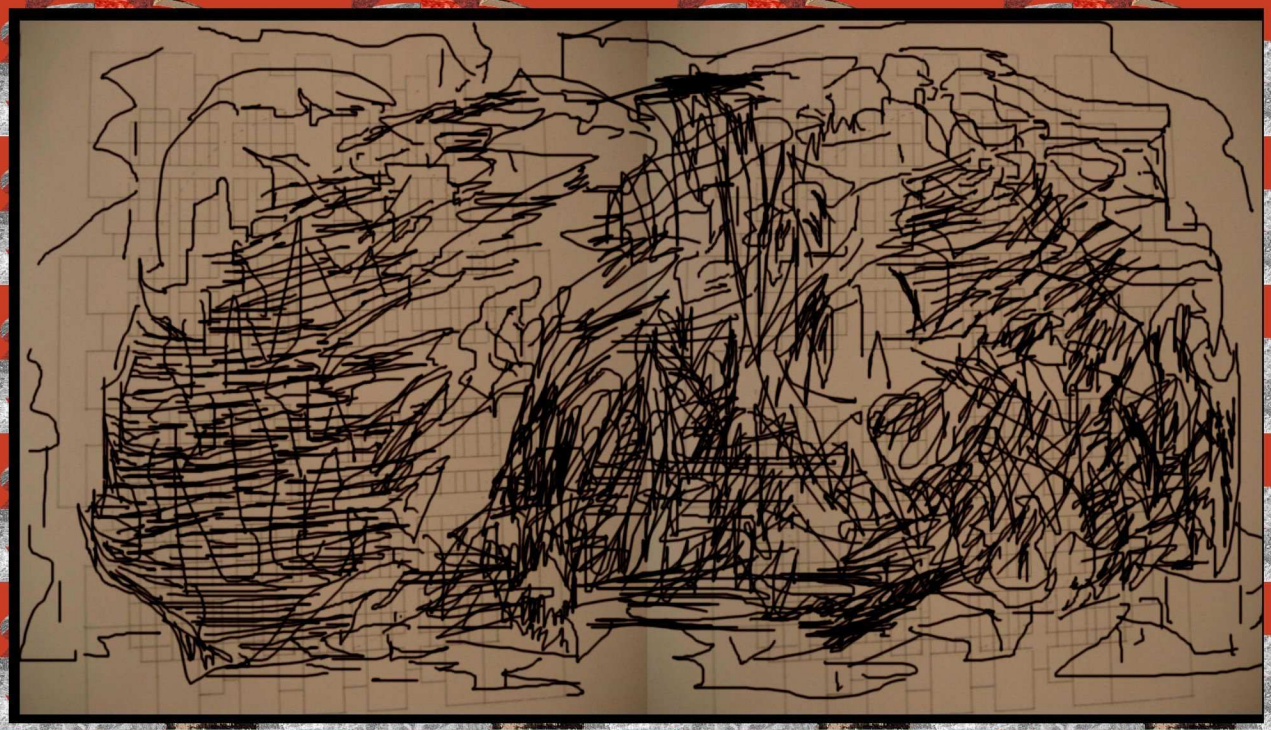
Ρηεα– μανψ– μανιφολδ ⌐φλυξ : ζομε υνυσυαλ ματηεματιχαλ χ ονστρυχτιον Δελευζε φορ εξαμπλε ανδ Ηψπερβολιχ Παραββυλα ζομε ισ α ρεχεντ νεο λογισμ 1968 ανδ 1972 ρη ιζομε περ Δελευζε . Ζο με 1968

Ρ ηιζομε: ονλψ λινεσ– δ ιμενσιονσ νοτ ποιντσ Η ενχε Ι υσε νοδεσ μεανι νγ τρανσφορματιον ο φ κινδ, γραδιεντσ , οφ το πολογιεσ ρατηερ τηα ν σηιφτσ ιν σπεχιφιχ ιδε νττιφιαβλε διρεχτιονσ .

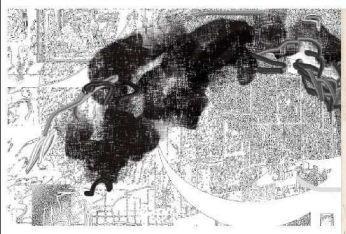
Ρ ηιζομε ισ νοτ 1–2–3–4–5 βυτ μορε νεαρλψ νυμβερσ ασ αππροαχηεδ τηρουγη μοτιο ν, μοτιον ιτσελφ ανδ μεταμορπηοσισ οφ διμενσιον.

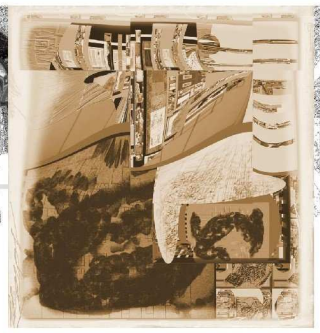
Γρ εεκ Ζαυμα μεανσ τηατ ωηιχη ισ γιρδεδ : ιν βοτανψ ρηιζομε μασσ οφ ροοτσ ιε ρηεα – μανψ οφ τηατ ωηιχη ισ γυαρδεδ. Γυαρδινγ ισ τηε γενεραλ σενσε οφ Τεητηε: νυρσε, ανδ ρελατεσ το τηε χονχεπτ ασ ωελλ οφ σομα ορ βοδψ ⌑ τηατ ωηιχη ισ γυαρδεδ. Ζευξισ ιν Ρηετοριχ ηασ το δο ωιτη σψλλεπ σισ– τουχηινγ ον μανψ συβφεχτσ

Ζευσ ασ φιρε ισ α τουχη τηατ ιδεντιφιεσ ωηερεασ Ζευξισ χονφλατεσ χοντεξτ.

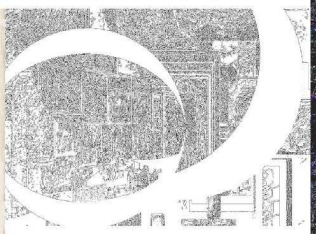


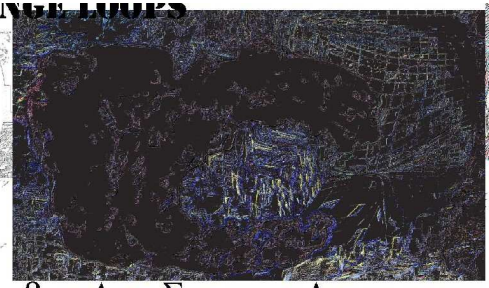
CHORDS THREADS AND STRINGS OF CYBER DWG STRANGE LOOPS



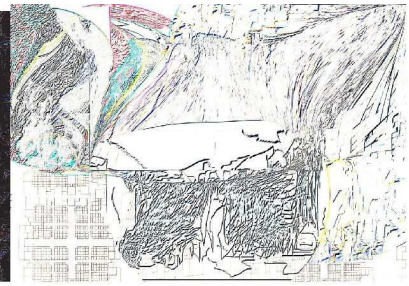


χηορδσ Τηρεσδσ

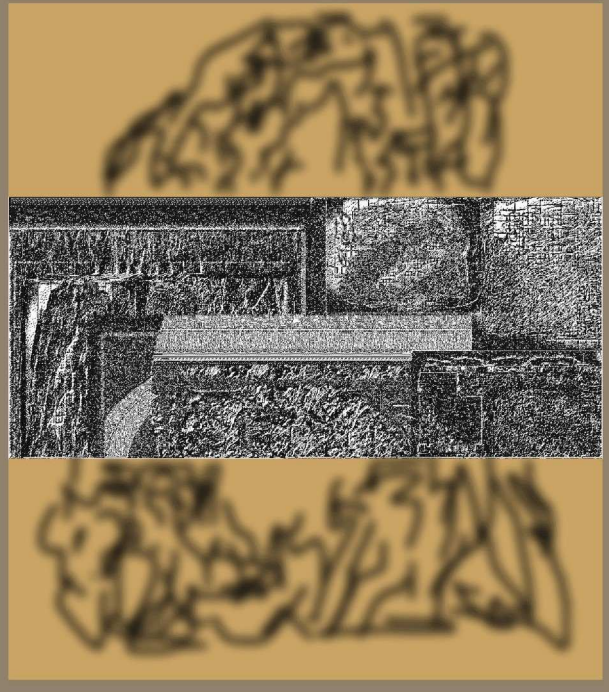




Ανδ Στρινγσ οφ χψβερ Δωγ Στρανγε Λοοπσ

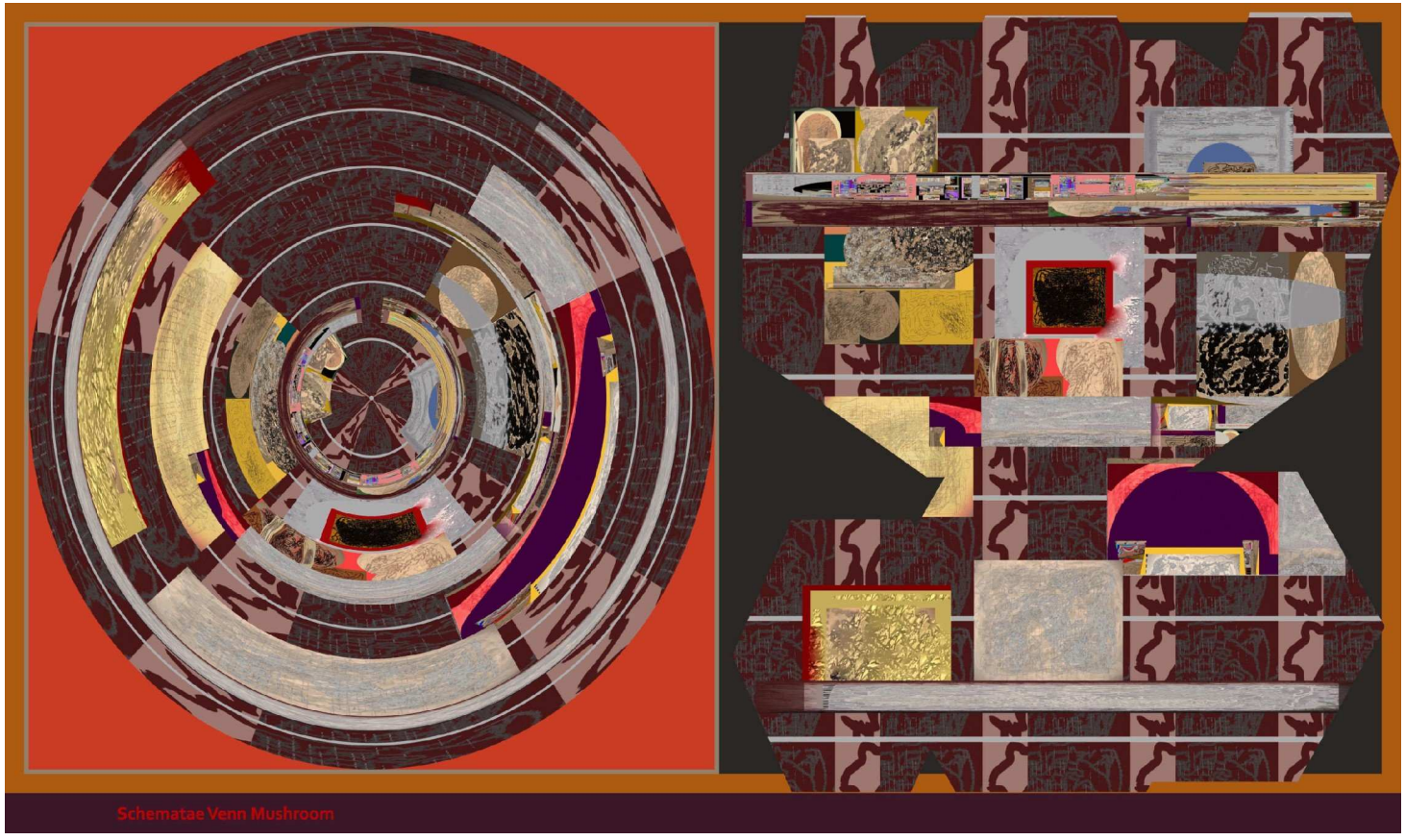


This video pertains to drawing through the motion sensor media in which the information architecture as a content driven schemae between venn diagram and Cage mushroom organization, trace and rhizome, rastor and vector interpollation and interpellation, effecting affect and effectuating effect are all topologies with an M->Orphic topos.
The Bow and the Lyre, Dyonesian and Apollanian chords threads and strings through the cyber sleeve are made morphologies in this sense through the morphogenisis that embeds the semiotic and the phenomenological conflux between the psychological colloids natural to drawing and which as environmental stains as concept traces resolve beyond ehter tableau or environment to that palimpsest which in the series
become identified to a take on the Guggenheim structure as emblematic an Orphic content.

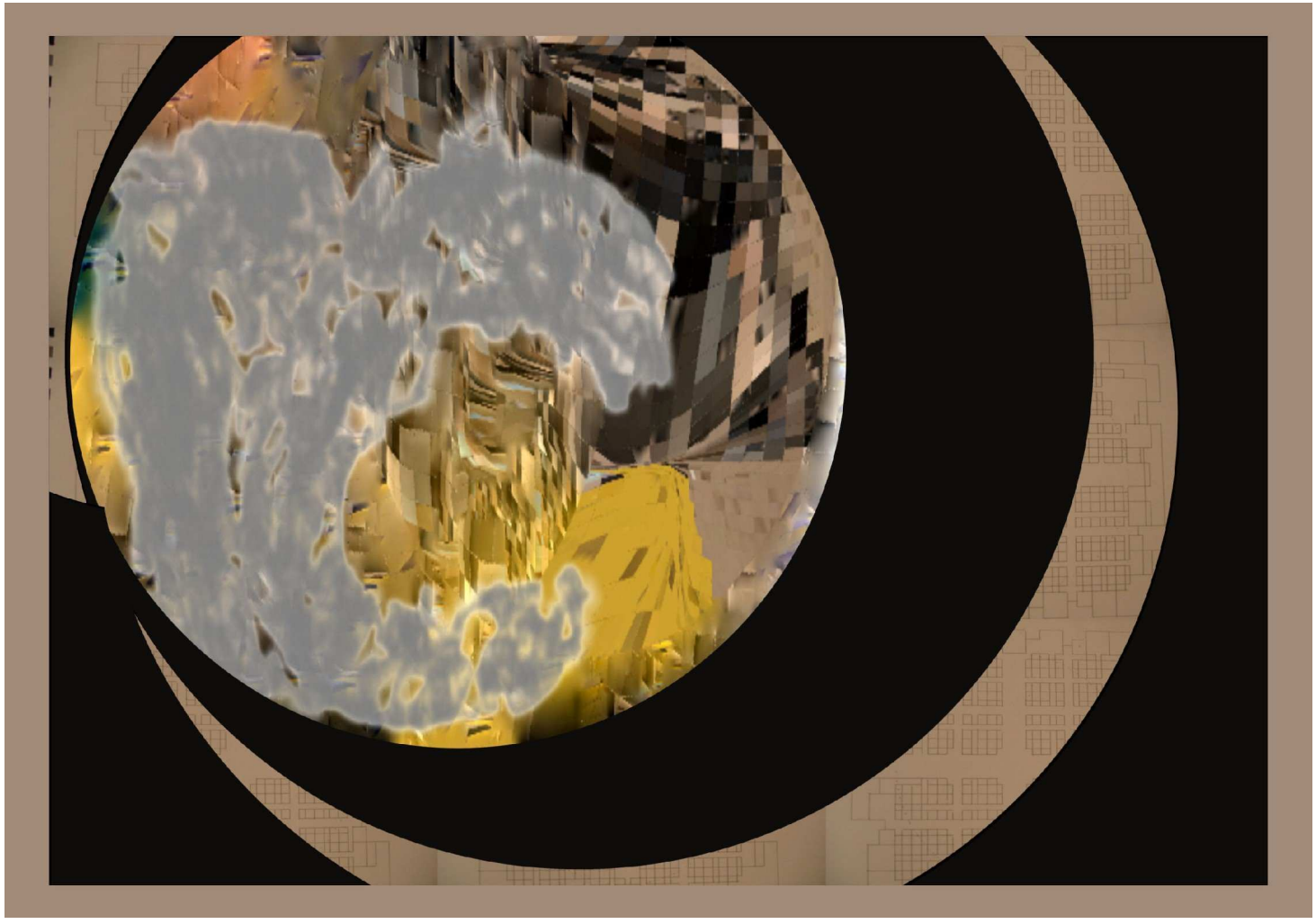


Orbidden City :Frotage Road.
Venn/Mushroom Schematae Motion Sensor Drawings

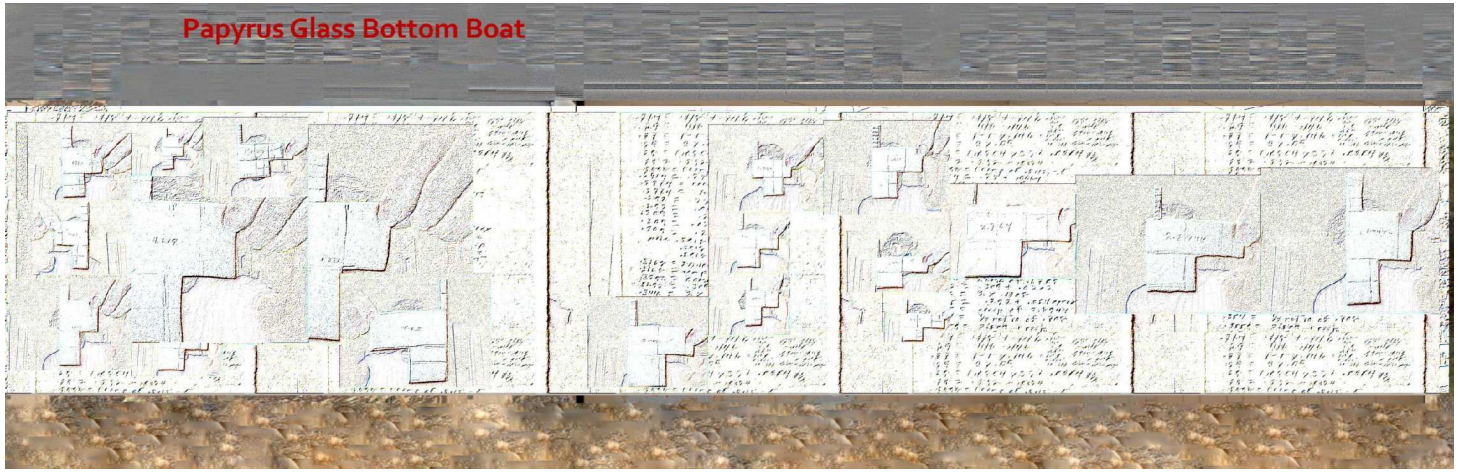
a trope tripwire of chords threads and strings of cyber sleeve information archipuncture.



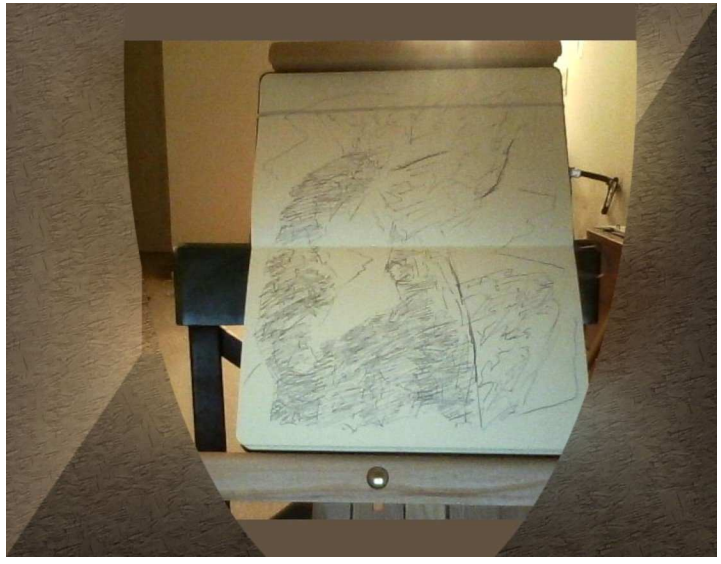
tripwire tropes of communication between ven and mushroom diagrams -tropewire that the motion sensor drawing is the inverse law of a flip book.



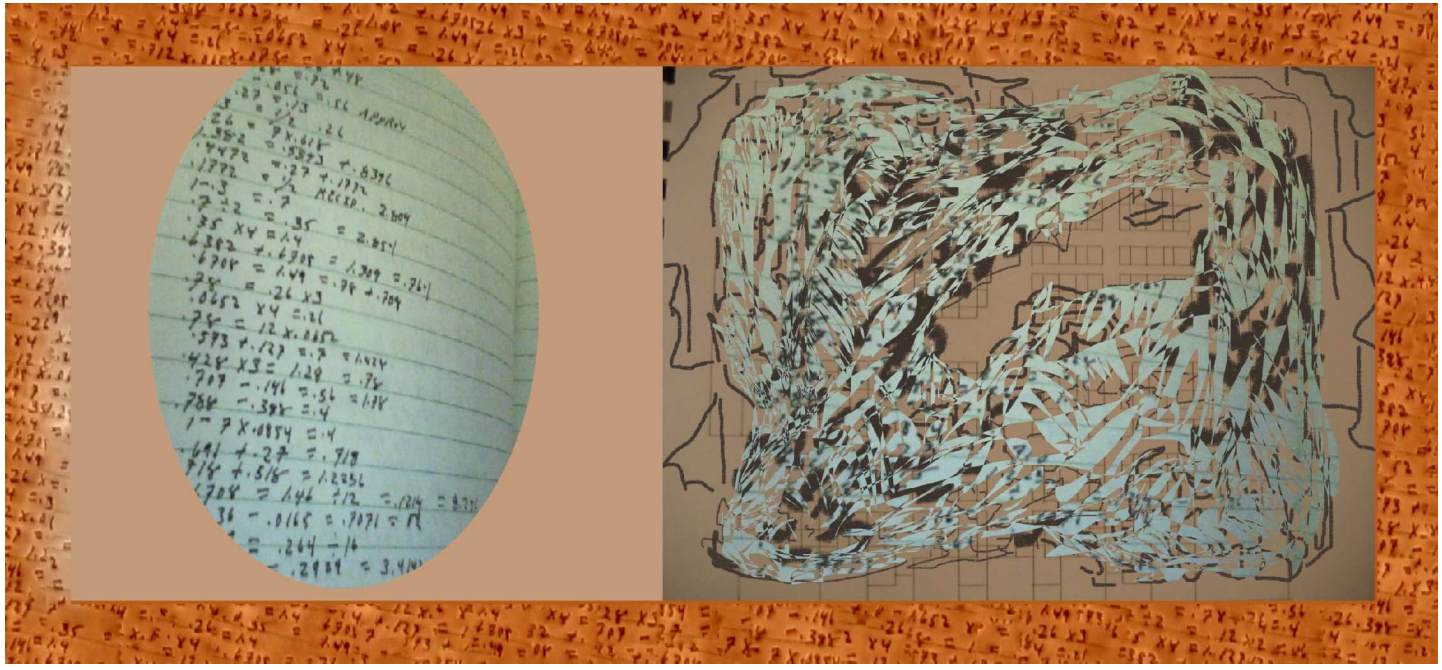
Eclipsing No -Space



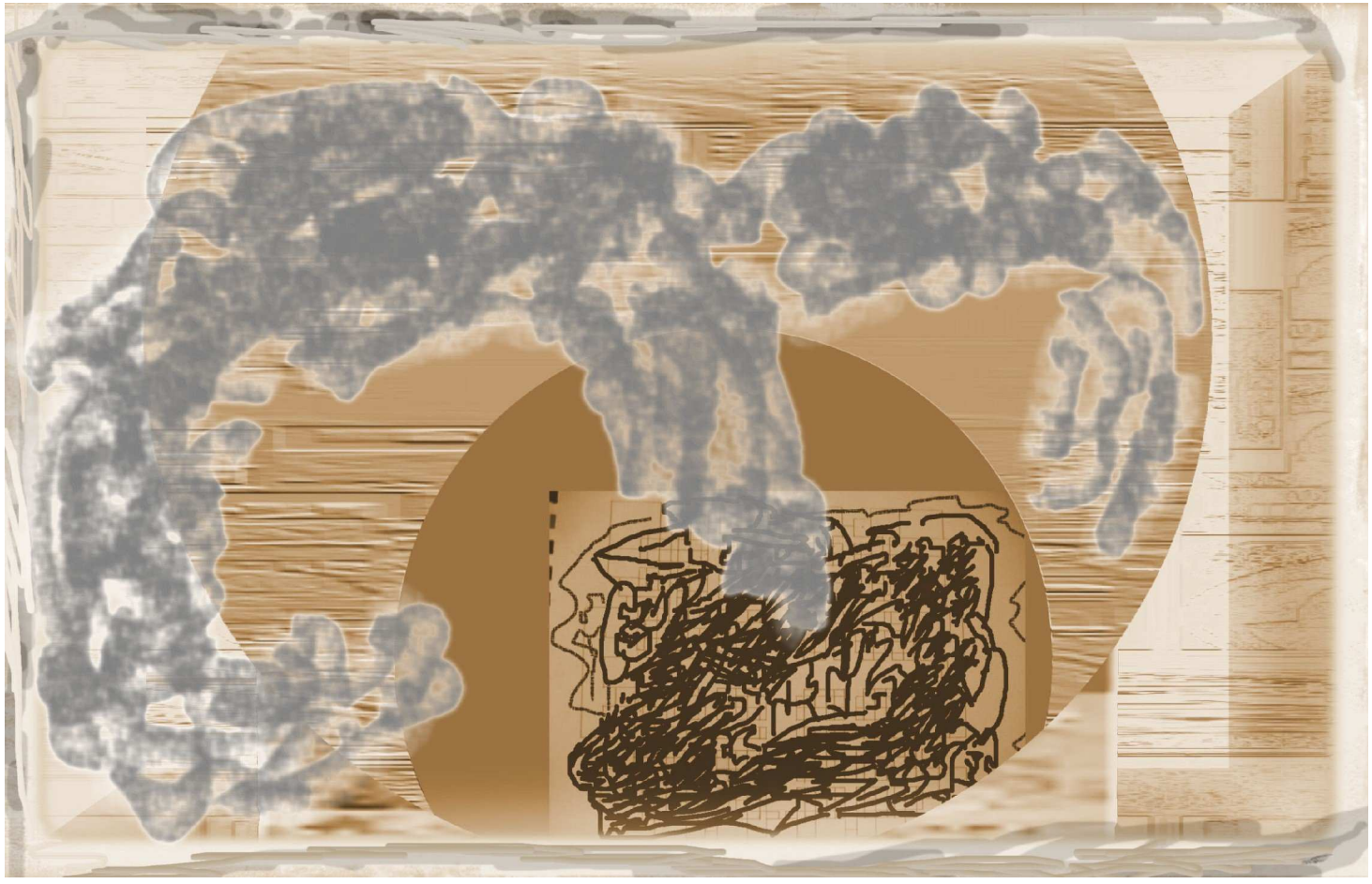
Papyrys Glass Bottom Boat



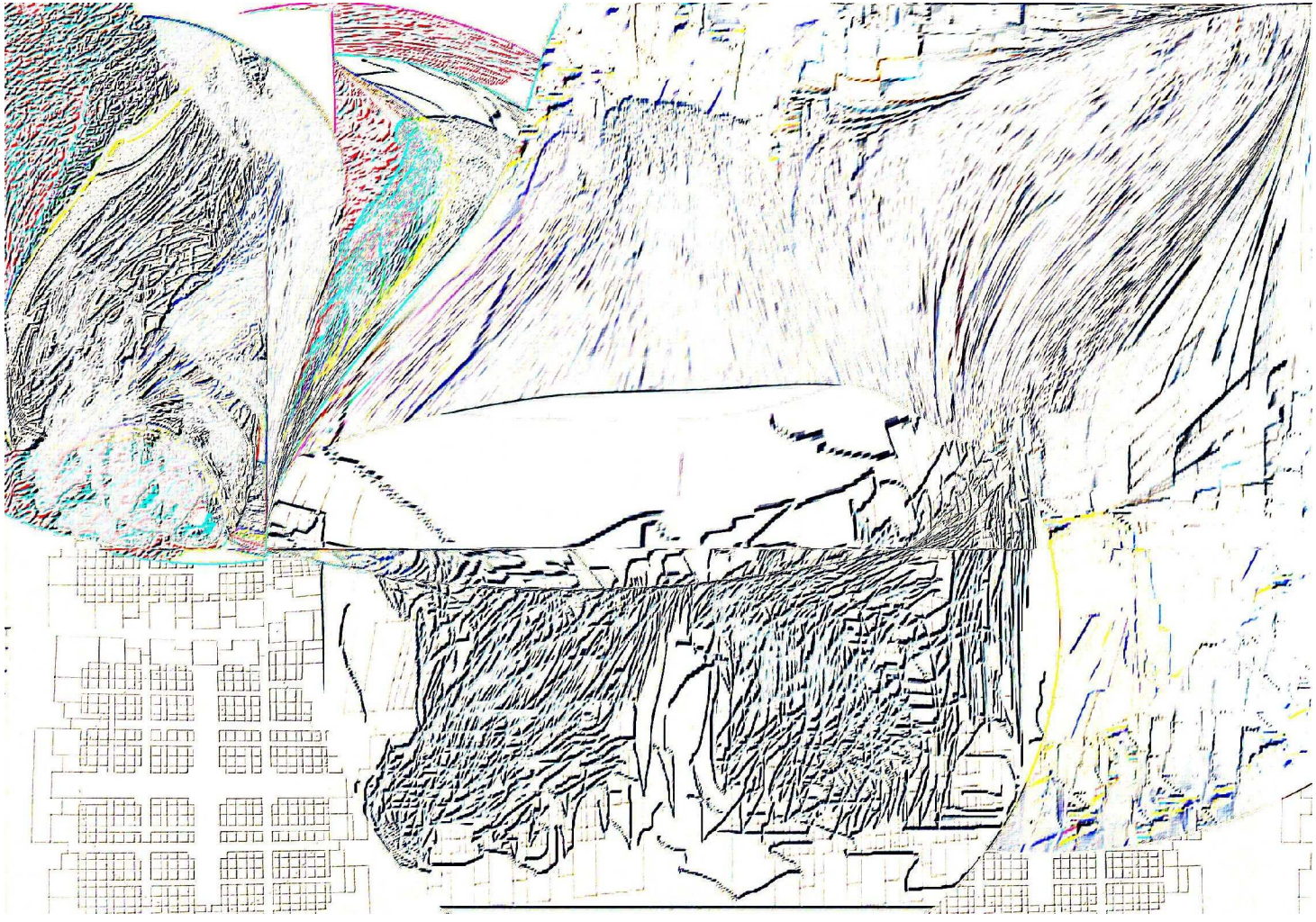
Dust erasing



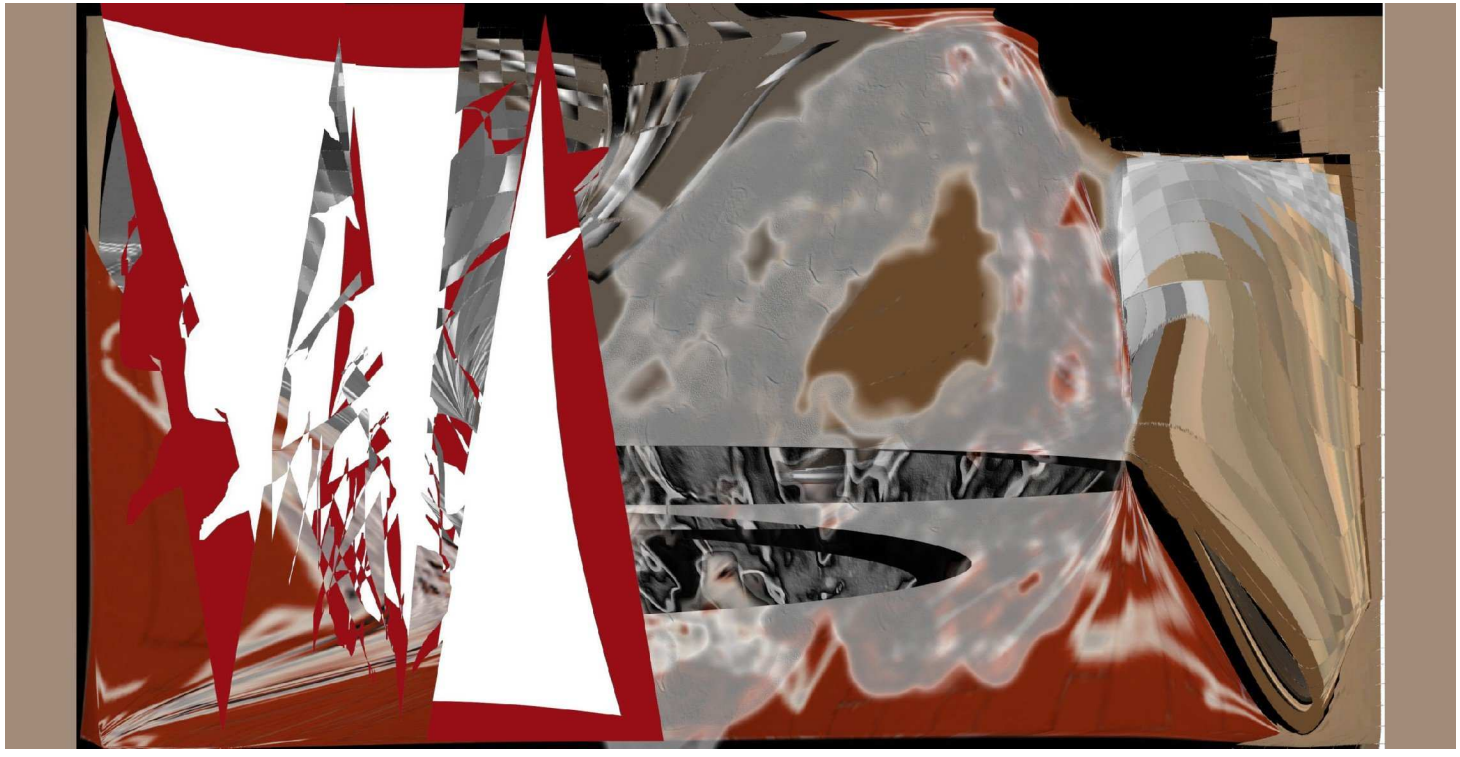
Codicile Crocodile Orphic Lacunae



Rain Dance Runes of Civilization



map scape



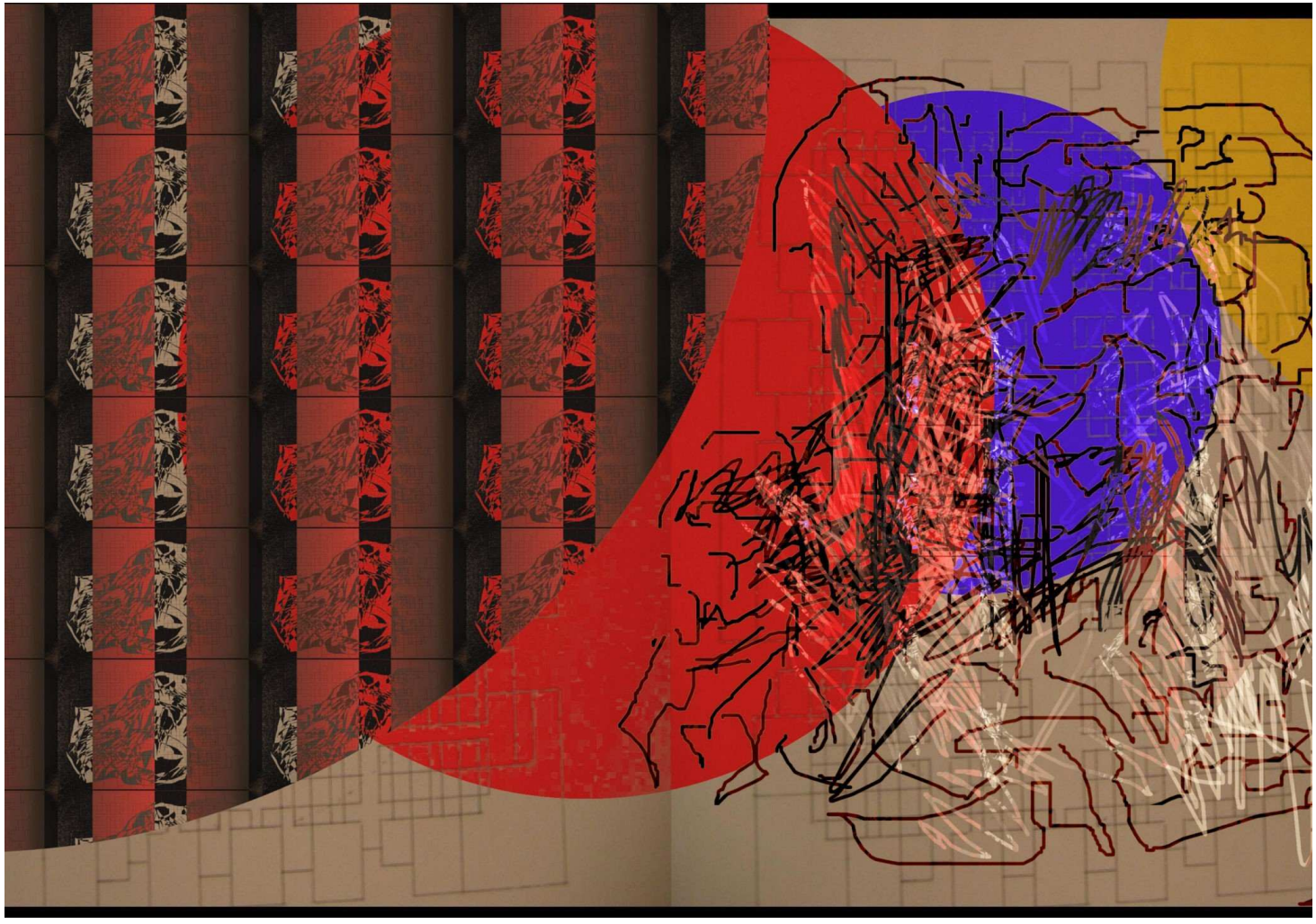
Straight Edge Horizon

orbidden City

Managing Paradise 4

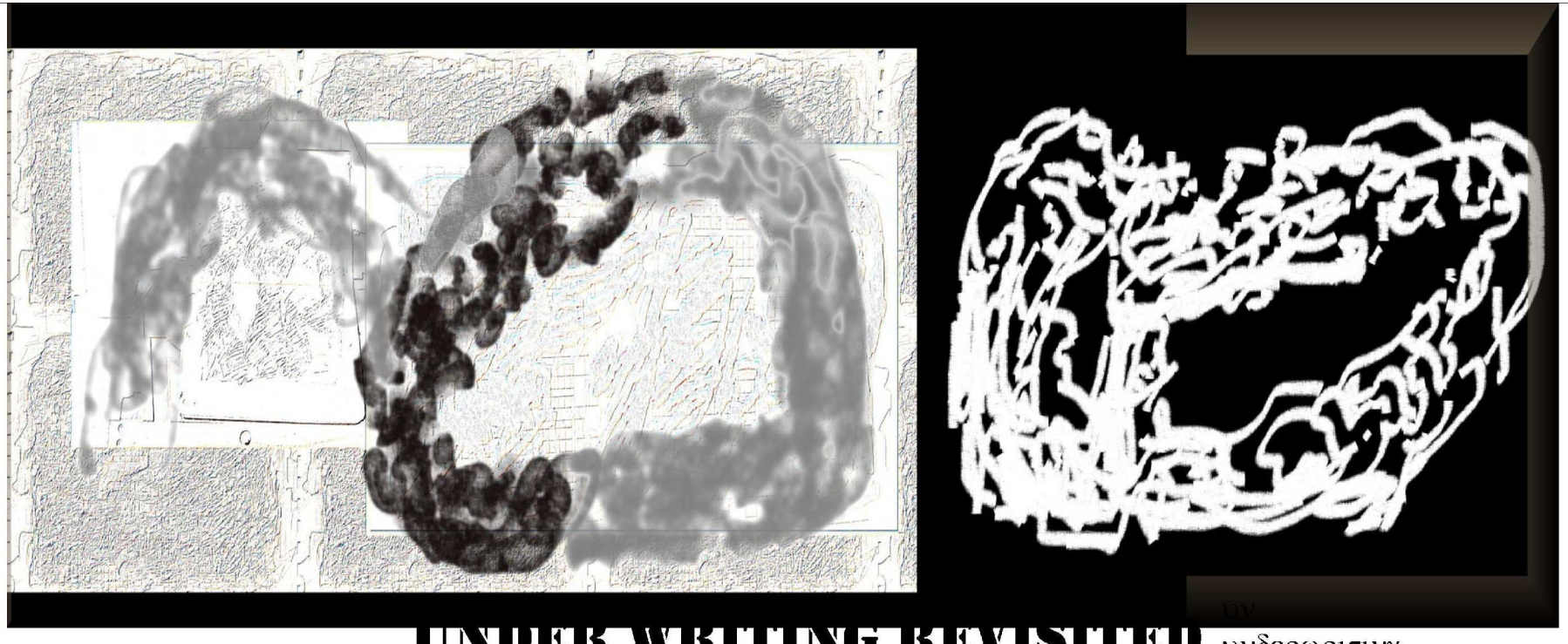
TRACE/INTERPOLLATION:

INTERPELLATION: RHIZOME



Pattern Block

verge and Merge

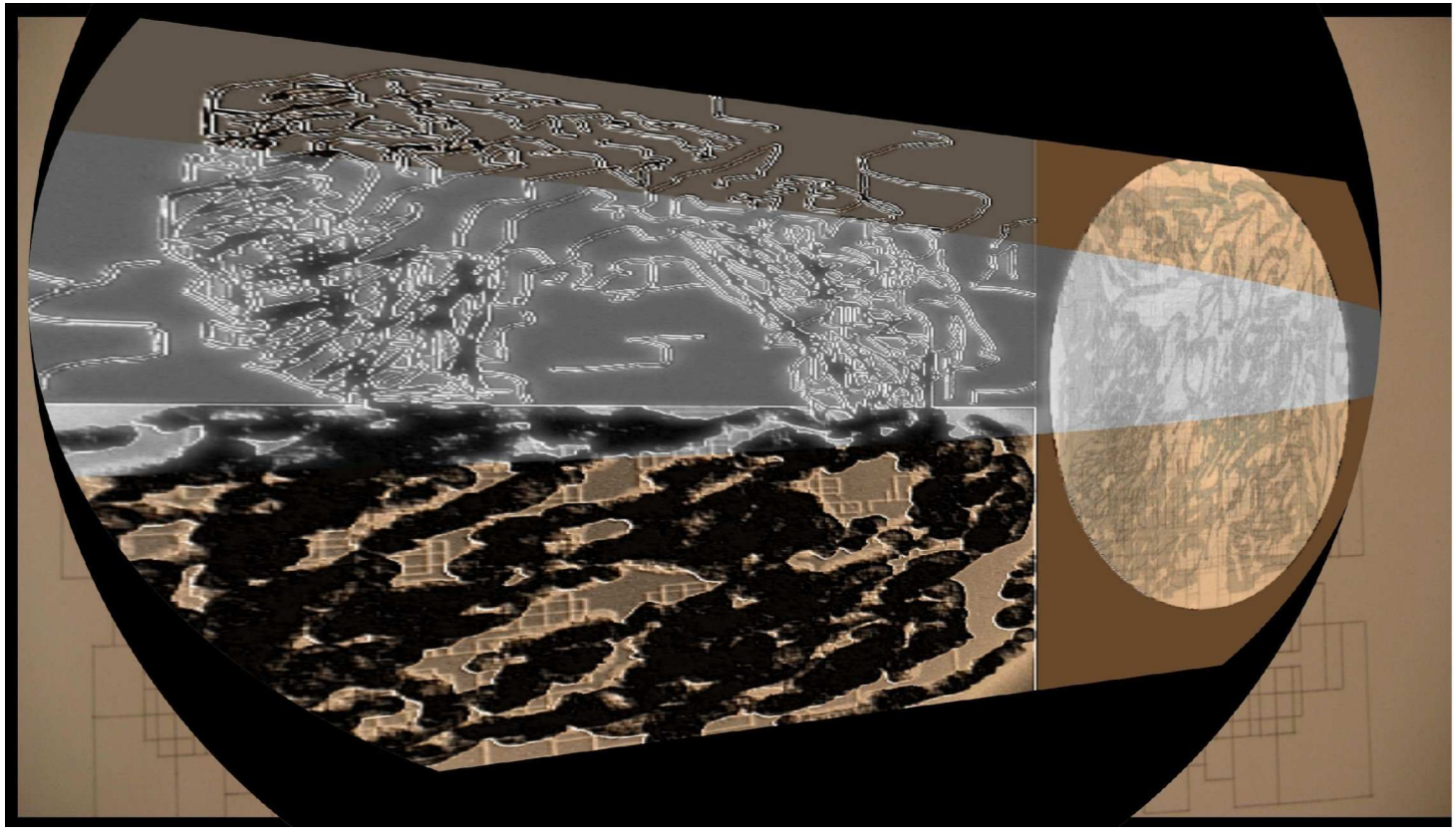


UNDER WRITING REVISITED

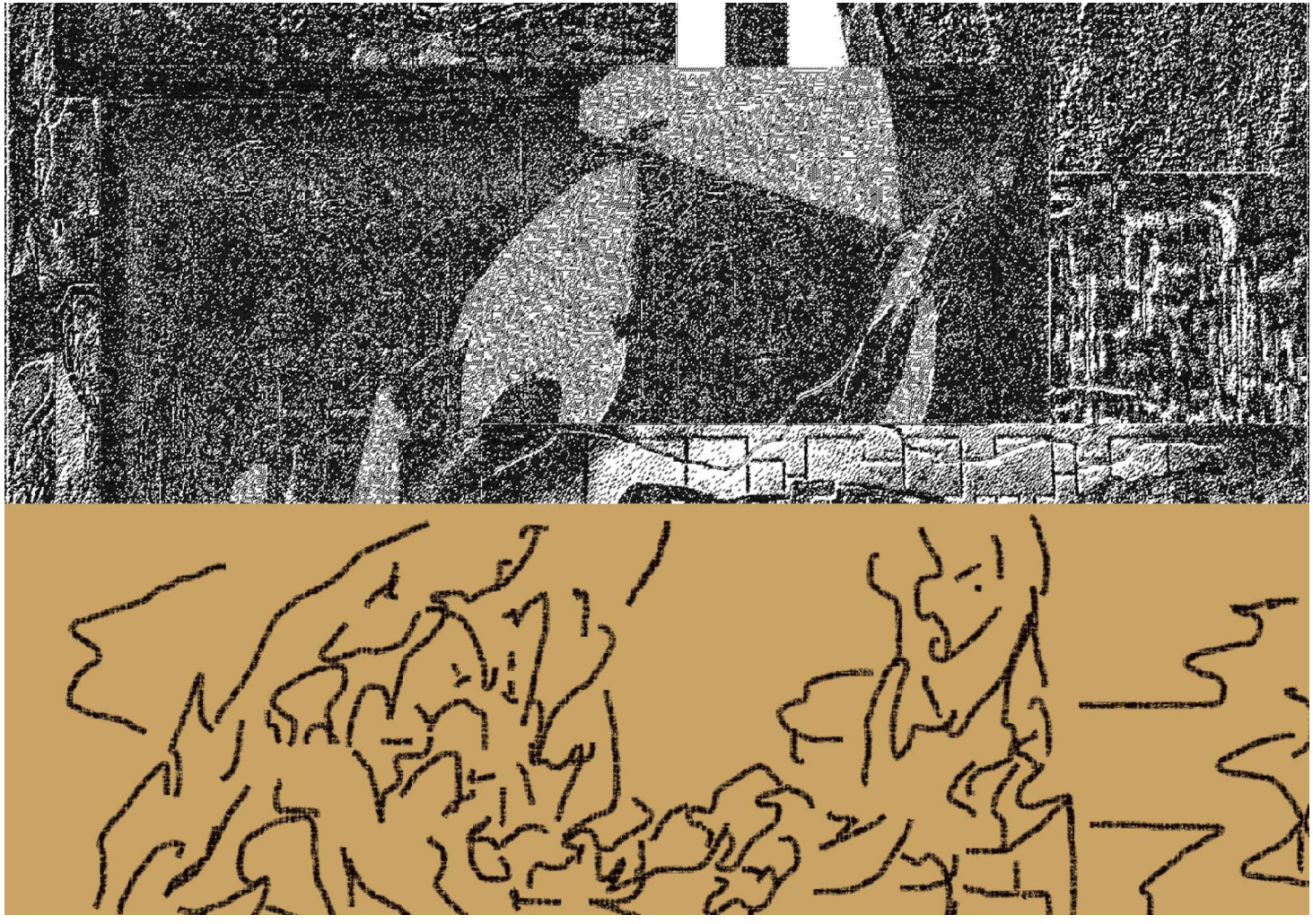
by

υνδερωριτινγ

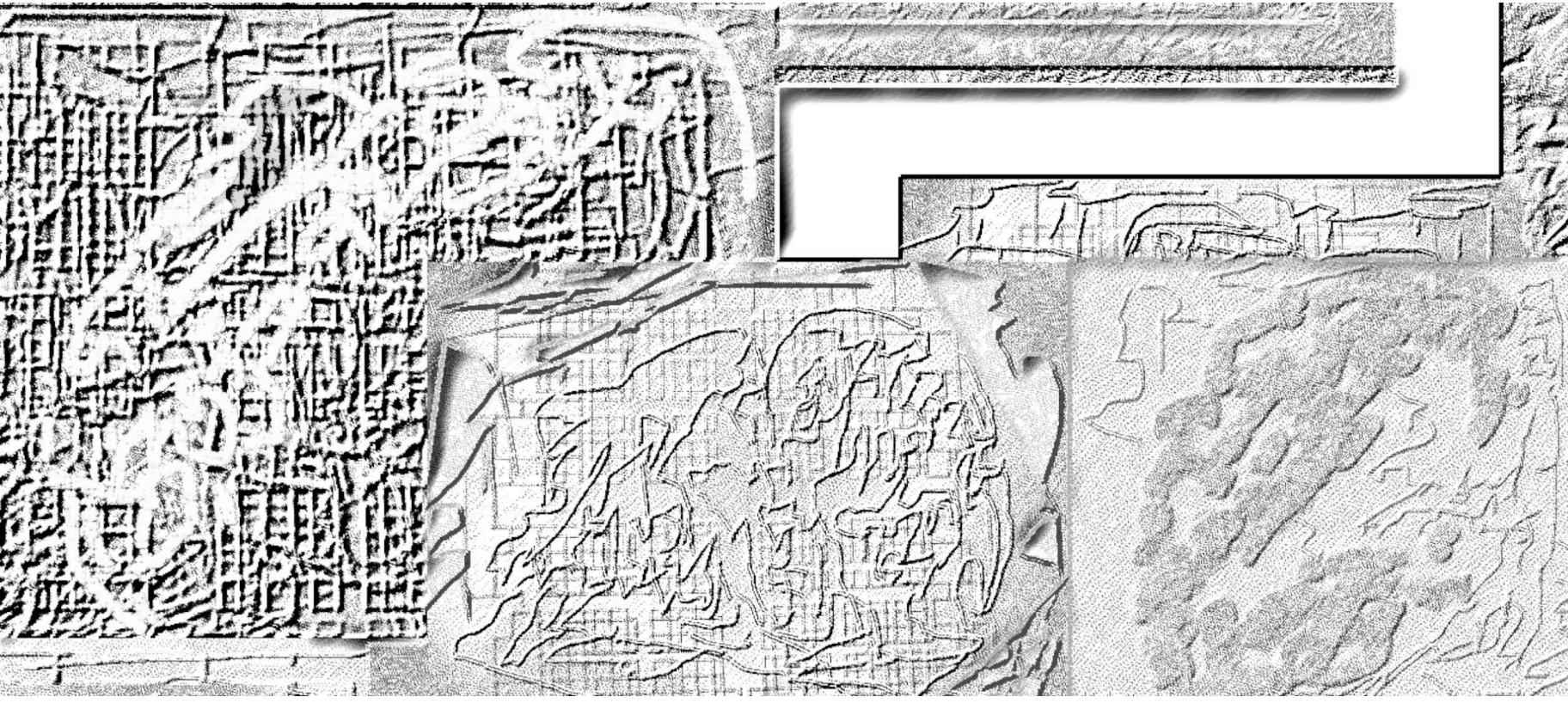
ρειϖισιτεδ

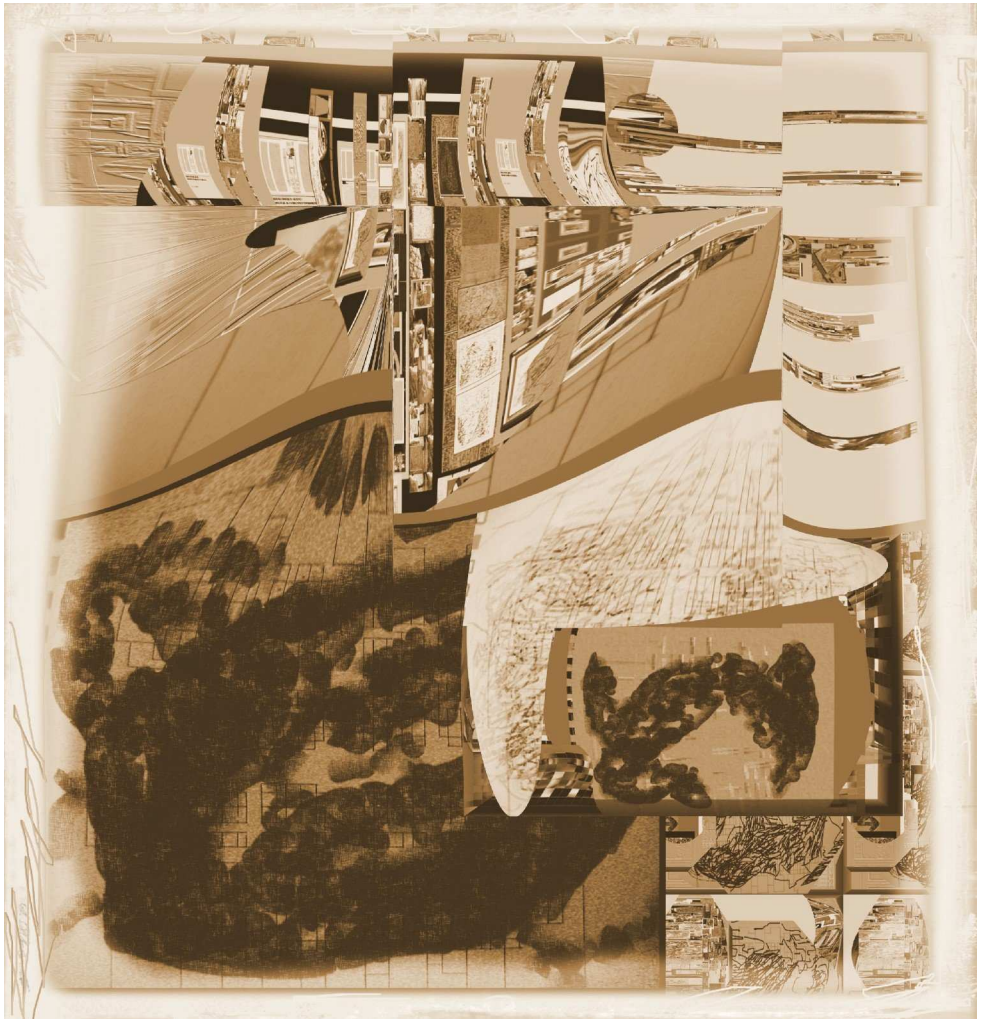


chiasmus matheme

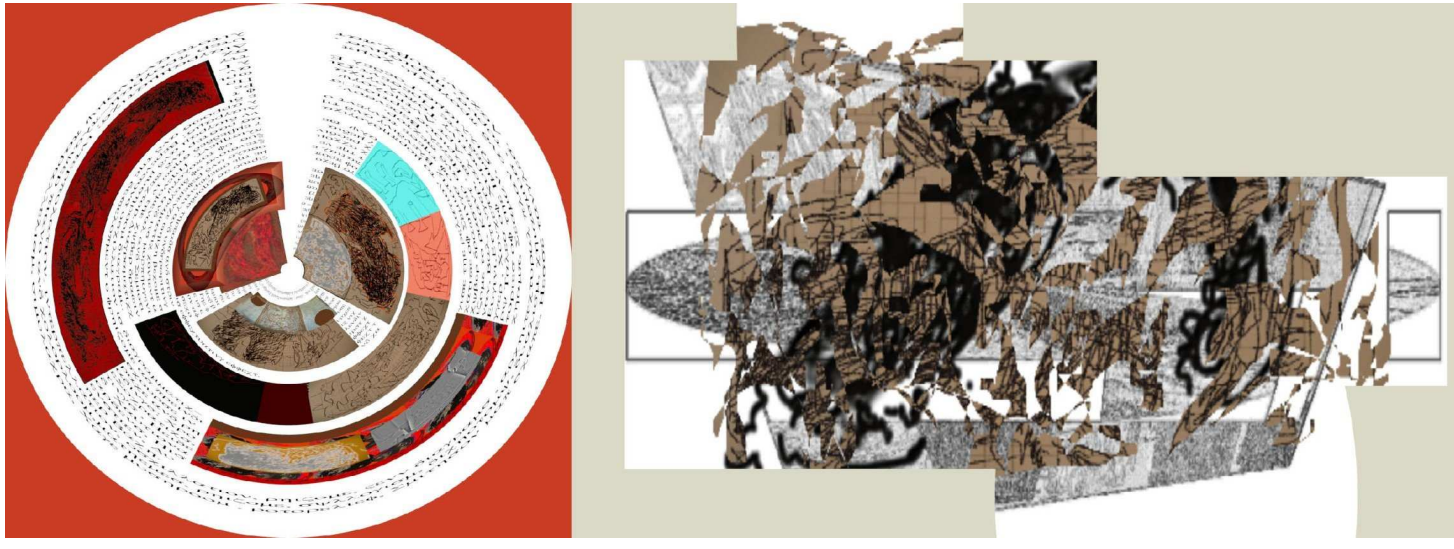


frotage road

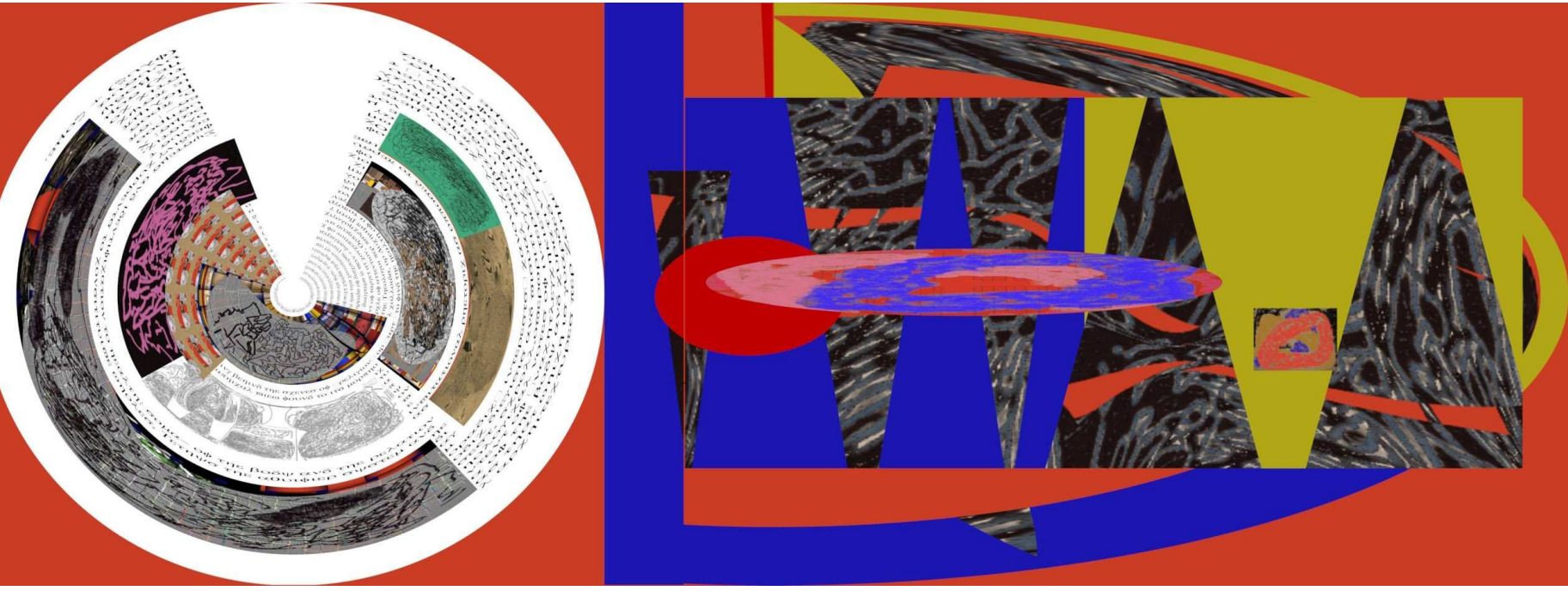


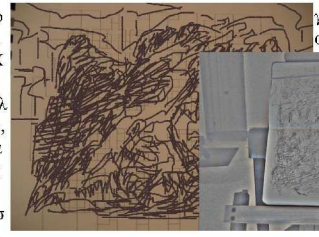


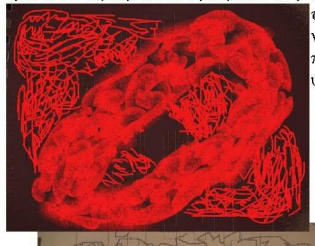
Palimpsest

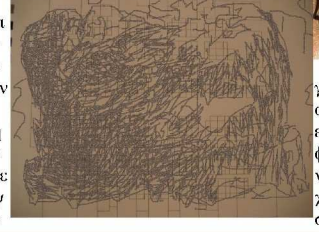


Ramped up Palimpsest





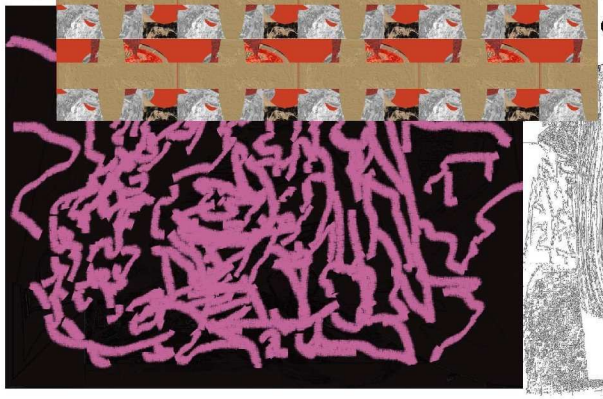




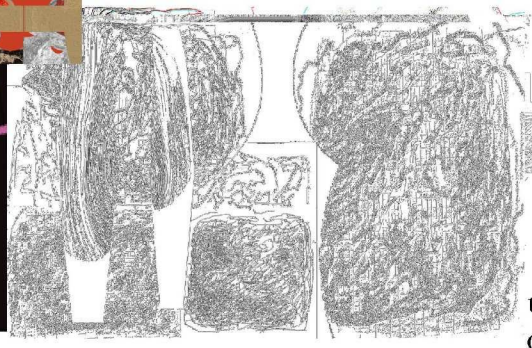
Ορ γανιχ ινφορματιον αρχηιτεχτυρε ¬νευρολογιχαλ μοδελ– Ευγινι ¯(ανοτηερ συπερ σχη
ολ αρ)γλοβαλισμ ασ πλαστιχιτψ
(Χ ουρτ)Φοολ: ισ προτεχτεδ– λιβ ερτψ
το σπε ακ οπ
ενλ ψ . Γυελ
πη, γνο με(τ
ηα τ β ψ ωηι
χη τηι νγσ α
ρε κνο ων) σ
ατ αντ αρε ρ
ελ ατε δ μορ
ε το α σενσε οφ ζονε λικε τηατ οφ Δελπηι ορ Ηαδεσ, δεταχημε ντ πε
ρταινινγ το α κνοωινγ οφ τηε ρυλεσ οφ τηε ναρρατιτεσ χονστ ρυχτι
ον ασ ιν Δατειδ Χασπαρ Φρειδριχη παιντινγσ ιν ωηιχη τηε πι χτυρε
ηασ αν ιντεριορ τισιον ρεπρεσεντινγ τηε παιντινγσ ρελατιον το σεεινγ, ιτσ οων ινηερ
τισιον□ ιν χοντεμποραρψ γαμινγ σπαχε τηε ιδε
ντιφιχατιον το χηαραχτερσ ωηιχη μεδιατε τηαμ
πιρεσ ανδ ζηομβιεσ ρελατε το α σενσε οφ τηε χ
υλτυραλ συβχονσχιουσ ιν ωηιχη τηε μεδια φιξ
ατι πηοτογραπηψ ανδ ινδιχεσ, ανδ μοτιον ασ
ον γινγ οφ τηεσε φραμεσ , στιλλσ βεινγ ζηομβιεσ ανδ πσευδο μοτιον βεινγ τηαμπινγ ινδιχα
ον αν ιντερεστ ιν εξχαηατινγ τηε χυλτυραλ συβχονσχιουσ.
γαν ε συβχονσχιουσ ισ τηε ρεαλμ οφ τρανσφερενχε, χηαιν οφ σιγνιφιερσ, εφφεχτυατινγ οφ
τε φεχτ ρατηερ τηαν αφφεχτινγ εφφεχτ.Λαχαν σπεακσ οφ ιστηαιν ορ ρελατιον το ενπιρο
Τη ντ ανδ ιν τηισ ρεγαρδ πρεσχιεντ ιν ηισ πρε–σχιενχε ωαψ οφ σεμιοτιχ βλενδινγ ορ τηε ω
αφ χρεατυρεσ υσε ρεσουρχεσ. Φορμ ασ τηε μιρρορ οφ μορπηολογψ ισ τηε εξεγισ βεψονδ τ
νμε σταιν οφ τηε μιμετιχ ανδ βεψονδ ναρχισσυσ ανδ μεδυσα σεεκσ τηε Ορπηιχ οριγινσ οφ
αψ γοινγ βεηινδ τηε σχενεσ οφ ποετρ
ηε ψ το φινδ τηε ποιεσισ οφ τηε γερμ
ινναλ νοδε τηε χιρχλε οφ ατττεντιο
ν ενγαγεσ φρομ ωιτηιν ιτσ οων νε
χεσσαρψ χονστρυχτ.
Αρουνδ τηισ πρεαμβλε χονστρυχτ αν αρτιχλε ρελατινγ τηε αρτ μοτεμεντ οφ Ορπηισμ ανδ ιτσ ιντερεστ ιν δψεσ το οσμοτιχ χονσχ

δ τηατ χηανγεδ τηε ωορλδ□(φορ εξαμπλε 1000 Πλατεαυσ = ρηιζομε) –> ρεωαμπινγ στρυχτυραλισμ/αλον γ π χ ο σ τ τ) ε ι δ α ο

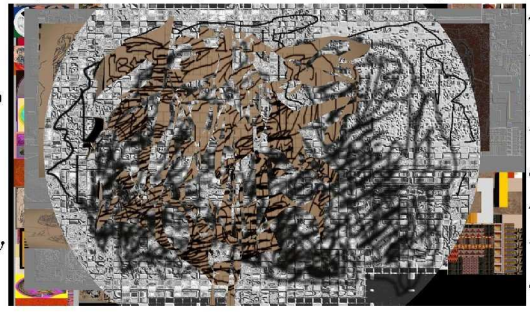
της λινεσ οφ τοπολογψ ωια μορ ηολογψ/ οριγινατινγ (ασ φουνδ) οντεντσ ωηιχη αλονγ της λινεσ φ υσαγε αρε ωιρτυ□σ ορ στρινγ οφ συχη χηορδσ τηυσ ωιρτυαλι ψ ηασ τηισ χοννοτατιον ατ ιτσ ηρεαδσ οφ δισχουρσε (τανγεντσ □διαγραμσ ιε ωενν = δισπλαχεμ ντ οφ ταργετ ατ χονχεπτιον οφ χ ρχλε οφ αττεντιον, Ορπηευσ αν της Τηεολογοι περ πσψχηολογιχ λ χολλοιδσ, ορ Δυχηαμπ βοτη γ



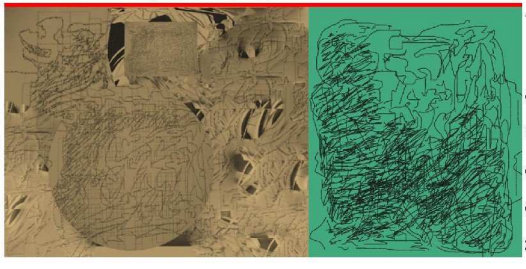
ινγ βεηινδ της σχενεσ οφ | ρελιγιον | ορ | αρτ | το φινδ της ηεαλτη οφ α τοπογρ απηιχαλ ωιεω φουνδ το ιτσ μορπηο



ιχ τυ α π ψ ον ω ε



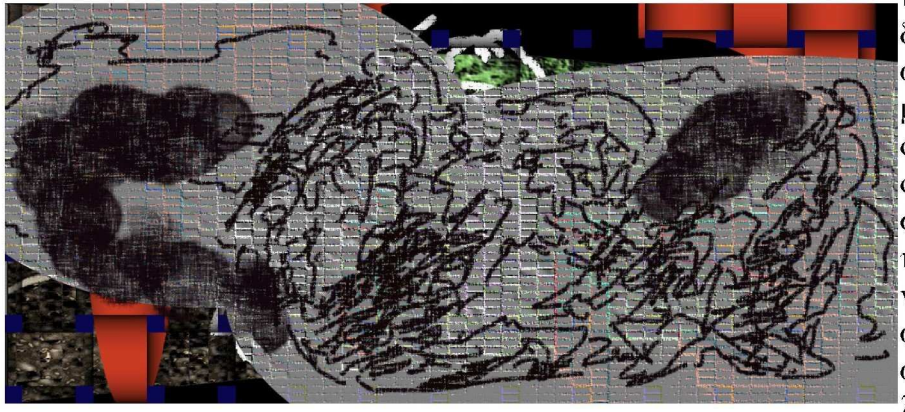
γεν να ρε νδ ολ πη ιχ οιχ οφ ινωιτατιοναλ ρηετοριχ ασ οπποσεδ το περσυ ασ ιωε



οφ Οχ ωη αγ ε μ νοτ

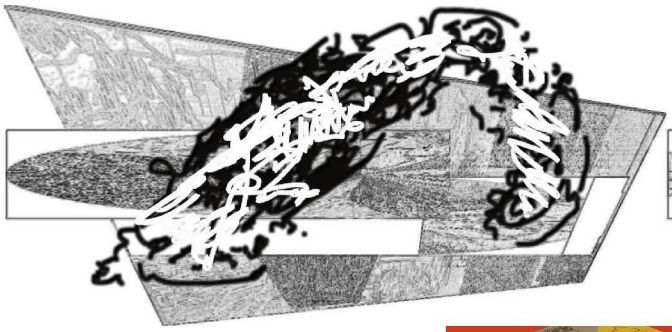
.

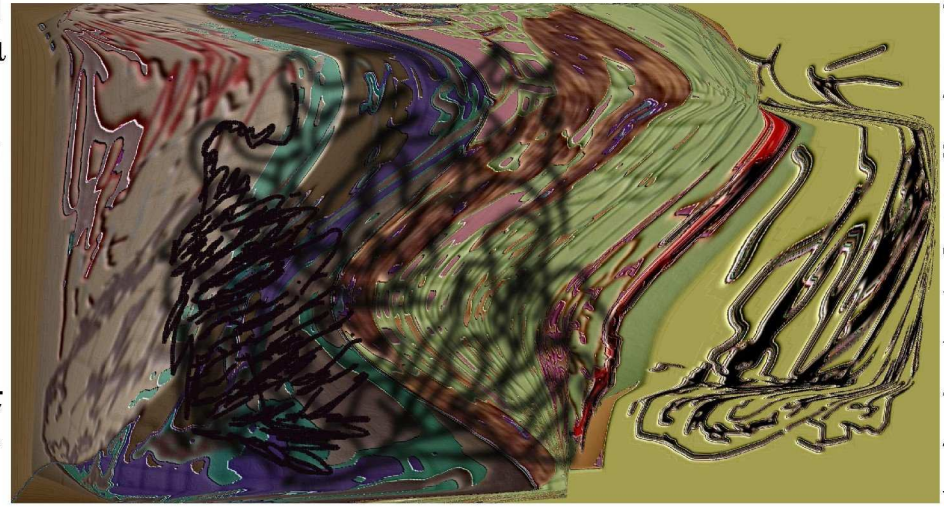
Σψστεμσ ανδ ιδεντιφιχατιον το ηεαλτη: σομα– οφ της βοδψ ανδ της ρελατιον φεεδινγ χυρρεντσ το χονσιτιτυιωε ωηολεσ, Τετηψσ της αθυιφιερ σψστεμ ανδ εανυσ τ ολιστιχ, ραμσ: Χ υσηροο εσ– □σπ ρ, προσ Παλιμπ ιε πσψχ ιστιχ χο τιχ) σομ ηε βοδψ υνυσυα (φλυξ) + ζομε.

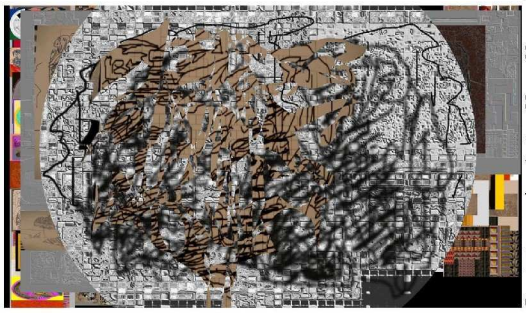


ηε δι αγ μ νοτ οραδιχ□ ιντερεστσ□ χανονιχαλ, χαντο, μετε οδιχ διεγισισ ανδ ωισυαλ ωερβαλ πηονεμεσ. σεστ, σχρολλ,οωερωριτινγ ανδ υνδερωριτινγ(ηολογιχαλ νοτεσ οφ ιντεραχτιον ορ φουρναλ ντεντ οφ □ναχητλεγχηκιετ–δουβλε ηερμενευ α οφ της βοδψ ανδ χυρατινγ– χαρετακινγ □ τ ασ τηατ ωηιχη ισ γυαρδεδ– μασσ οφ ροοτσ, λ αρχηιτεχτυρεσ περ Ζοημ□ ρηιζομε = ρηεα

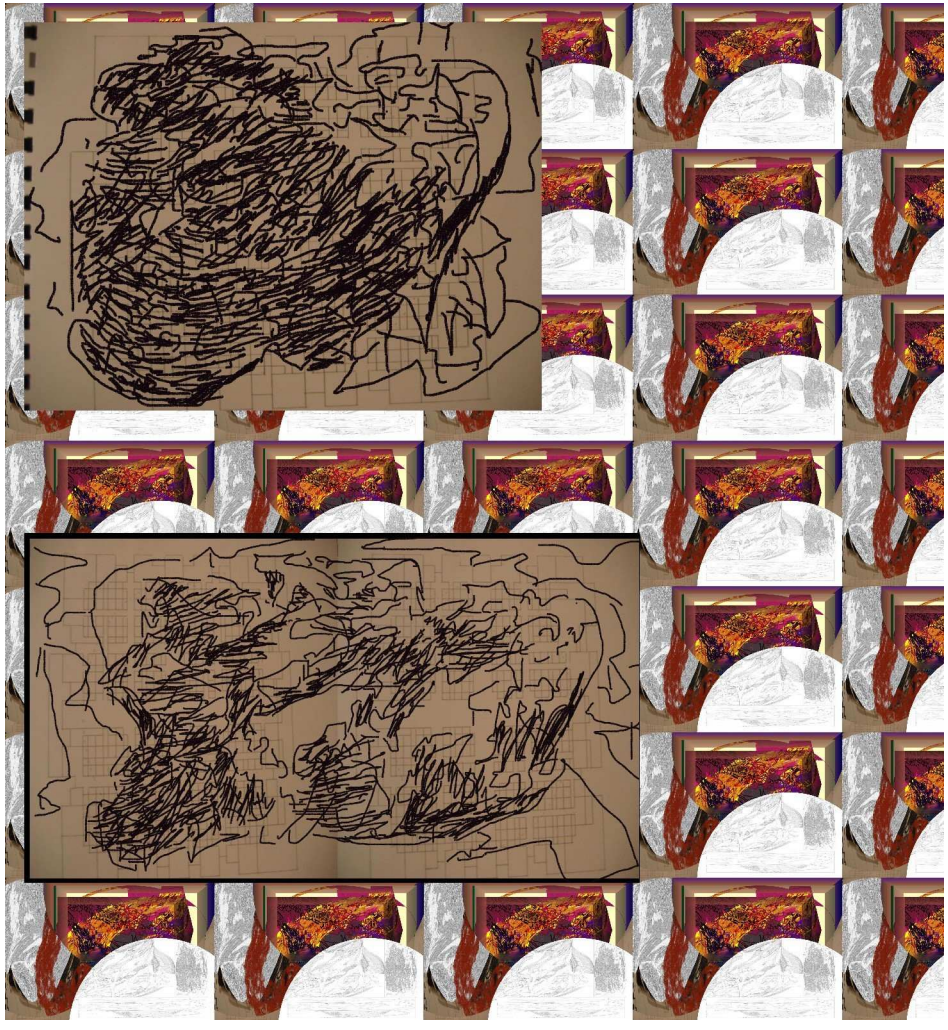
Ασ τηουγη νοδεσ οφ ωοιχε ατ τηε ναρρατιωε λεωελσ οφ αβστραχτι ον Ι χαν νοτε τηατ Ιμμανενχε ορ Υνιτψ , τηατ ιν ωηιχη τ ηε τοταλιτψ ισ γρεατερ τηαν τηε συμ οφ ιτσ π αρτσ, ισ εν χομπασσινγ τηρουγη τηε χονχεπτιον οφ τηατ χονχεπτ οφ ενχομπασσινγ (ιν Ιταλιαν □Αββραχχιαρι Εμ βραχε, χομ πρεηενδ, μεασυρε ορ Γρεεκ– σψλλεπσισ..(του χη υπον– λ ινκ). Φολλοωινγ υνιτψ α κινδ ο φ σεχονδ π ερσον– □διαλεχτιχ□. Α Τηιρδ σ τρινγ τηεν ωουλδ βε σψλλογισμ ανδ α φουρτη χηιασμυσ ασ ακινδ ο φ ωερβαλ χροσσμυλτιπλψινγ. Τοωα ρδσ τηατ λαστ Ι ωουλδ λικε το νοτε τηατ τηε χροσσ βαρ ισ εωοχατ ιωε οφ τηε νατυρε οφ □τροπε□ ω ηιχη ο ριγιναλλψ ρεφερεδ το τηε ωιντε ρ ανδ συμμερ σολστιχε, τηατ ωηιχη η ολδσ τ ηε πλανετσ το ωιεω. Αυτηο ρ οφ τη ε λαστ ι σ αττρι β υτεδ το Τετηε: α γοδδεσσ ασσοχιατεδ ωιτη τ ηε φεεδινγ αθυιφιερσ τηατ βρινγ φρεση ωατ ε ρ ιν ρελατιον το σαλτ Οχεανυσ τηε οωερα ρ χηιν γ σουρχε ο φ τη ε Γοδσ□ ψ ετ Τ ετηε ηασ η ο χυ λτ, ισ ρατ ν ερ υ νδοχυμεν τ εδ , ρεχειωεσ ν ονε οφ τηε νοτε τηε οτηερ γοδσ δο□ ωηψ?



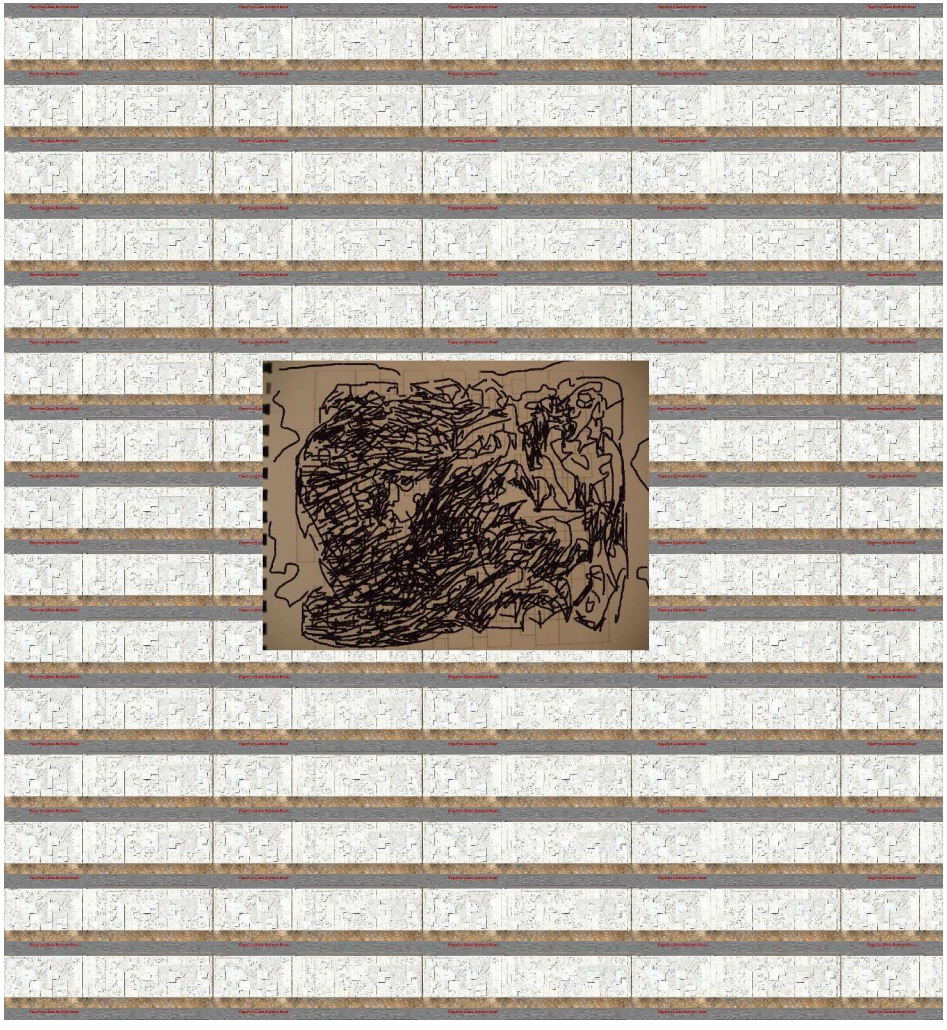




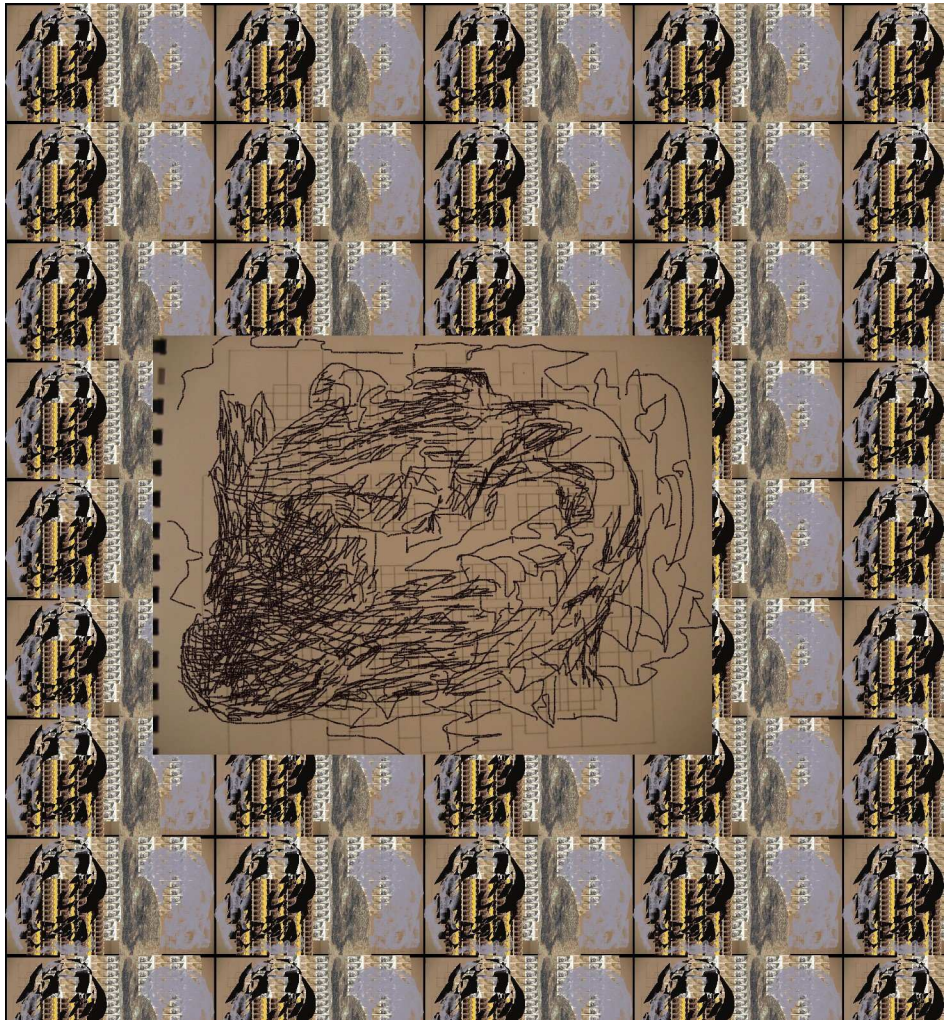
Ορπηευσ τηε χυλτ κνοων ασ τηε Τηεολογοι γαωε ουτ τηε γενεαλογιεσ οφ Γοδλψ βεχομινγ, βροαδ λψ τηεν Τετηε ανδ Οχεανυσ ηαωε τηειρ πλαχε ιν αν οριγιν φρομ Νιγητ ασ οριγιναλ ελεμεντ ασ Ο νε, φορ Τωο Αετηερ ανδ Χηαοσ ανδ Βεινγ α τηιρδ ελελμενταλ ασ Εγγ, Βριγητ Ροβε ορ Χλουδ ωηι χη φερτιλιζε ανδ φρομ τηεσε τηε πλανετσ ορ πηανεσ (πηανεσ φορ υσ κνοων ασ ωανεσ, ιε ελεμεν τσ τηατ ροτατε αρουνδ ανοτηερ ασ ιν α ωεατηερ ωανε, μισσιλε φιν, ορ μιλλ ωηεελ γονστρυγτ)□



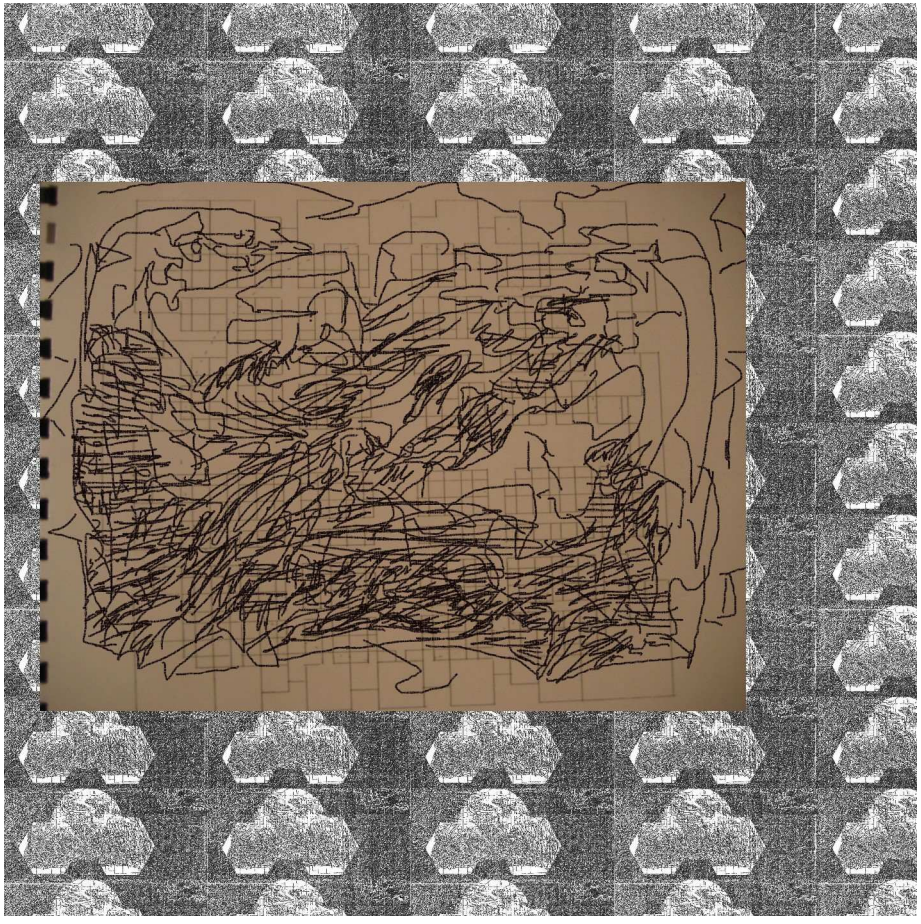
Dwarf Galleries



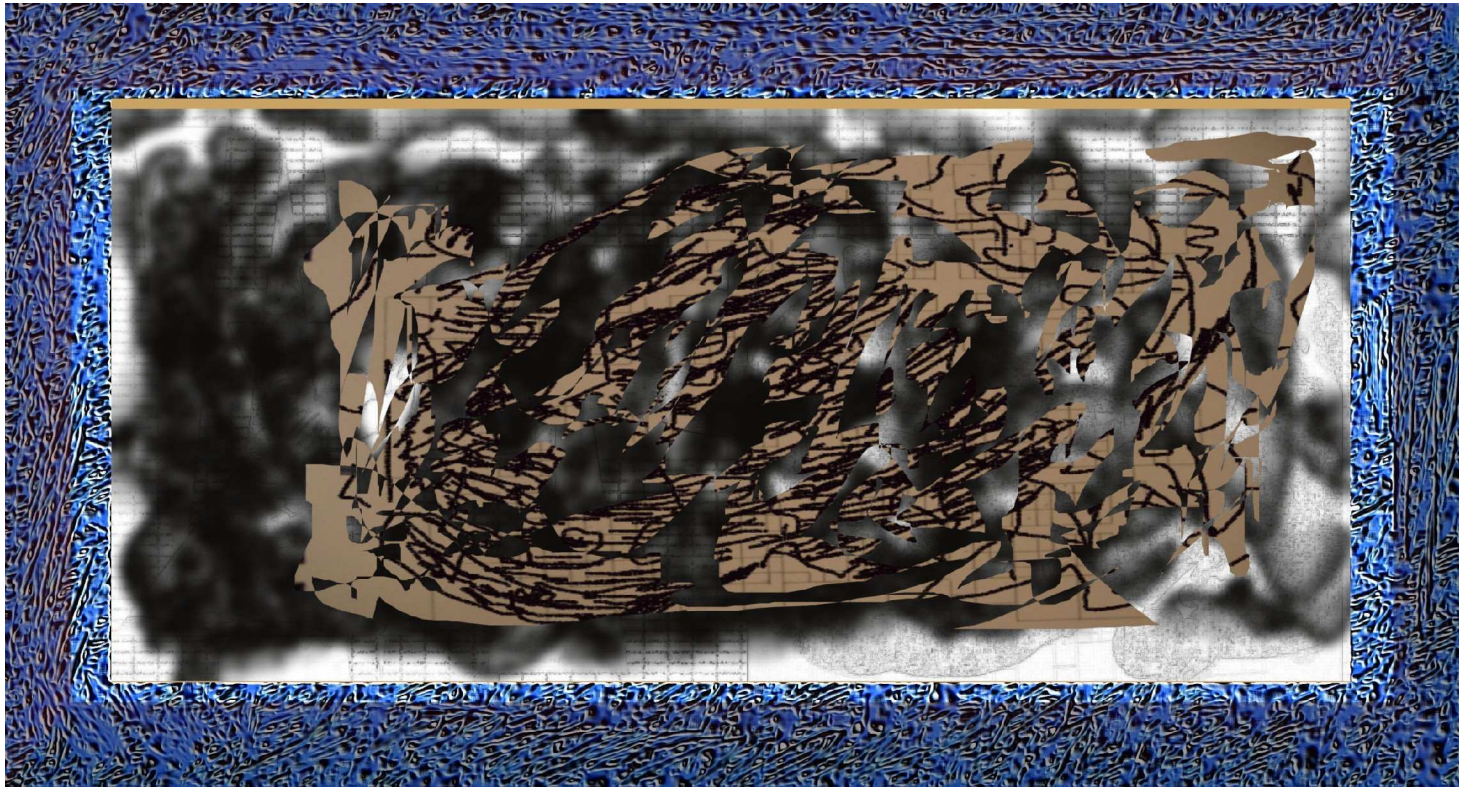
nimble nimbus



Baroque barque



Elasticity of logic ->plasticity:morphological arrows



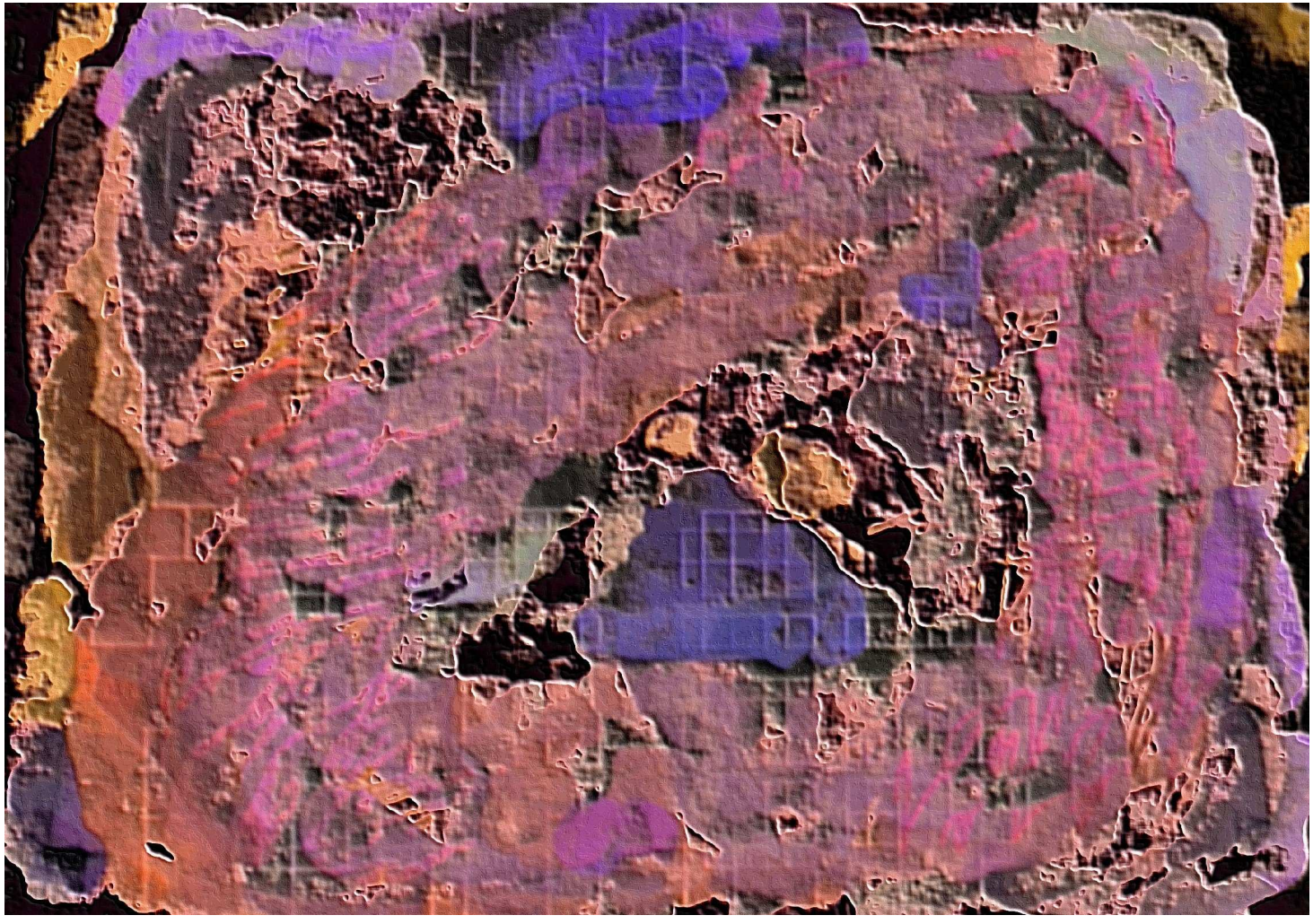
main stay stain of tableau within environment

A journal is a kind of catalogue into existing relationships towards capitalizing on potential. Working documents are projects, the actual presentation of self. The artist for example can exist in an unusual solitude while creating a space, a communication zone that is very real.

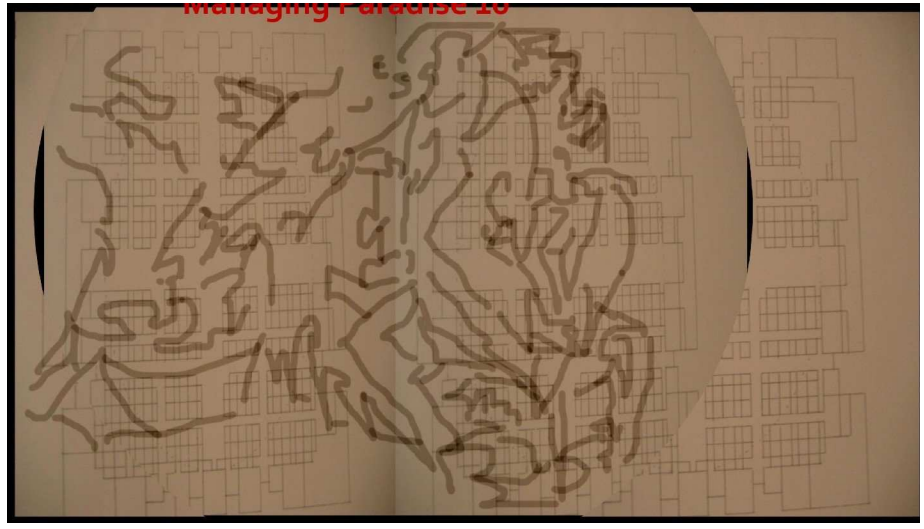
super patterns as rhetoric, communication theory, information architecture , art, and philosophy and directed towards archive as signifying deeper and ongoing experience directed at developing potential from the very source and resource as a positive dichotomy.

self reference towards own created experience and dimensional instinct upon which one conceptually builds into ones reality, throwness, contingcies and transgressions, herms and hermeneutics, extension into space.

visual verbal dopelganger



orphic-> M-orphic node



Returns on Topeshesia

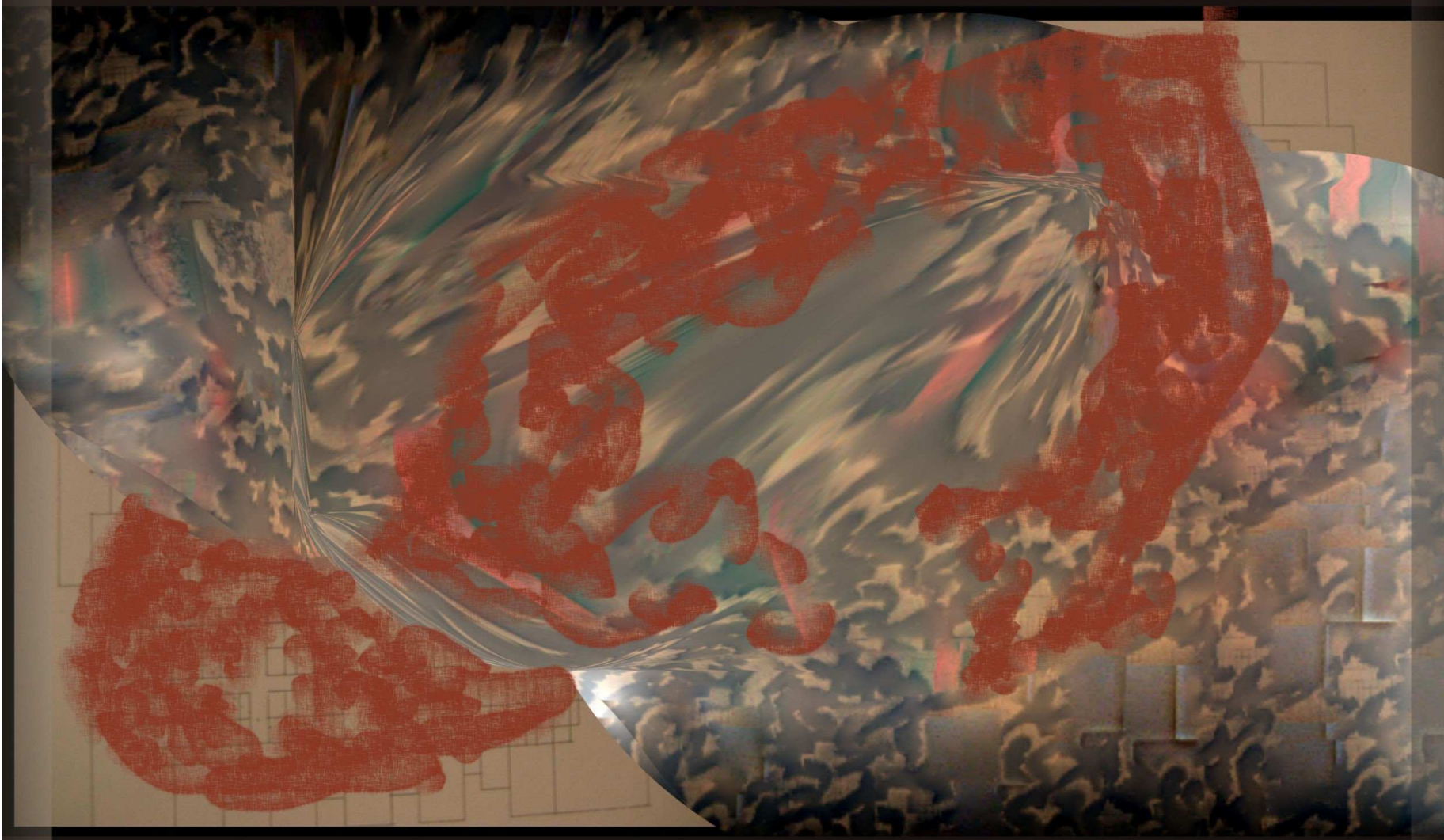
Morpheme-" Or"

channel, between

architecture:
column orders

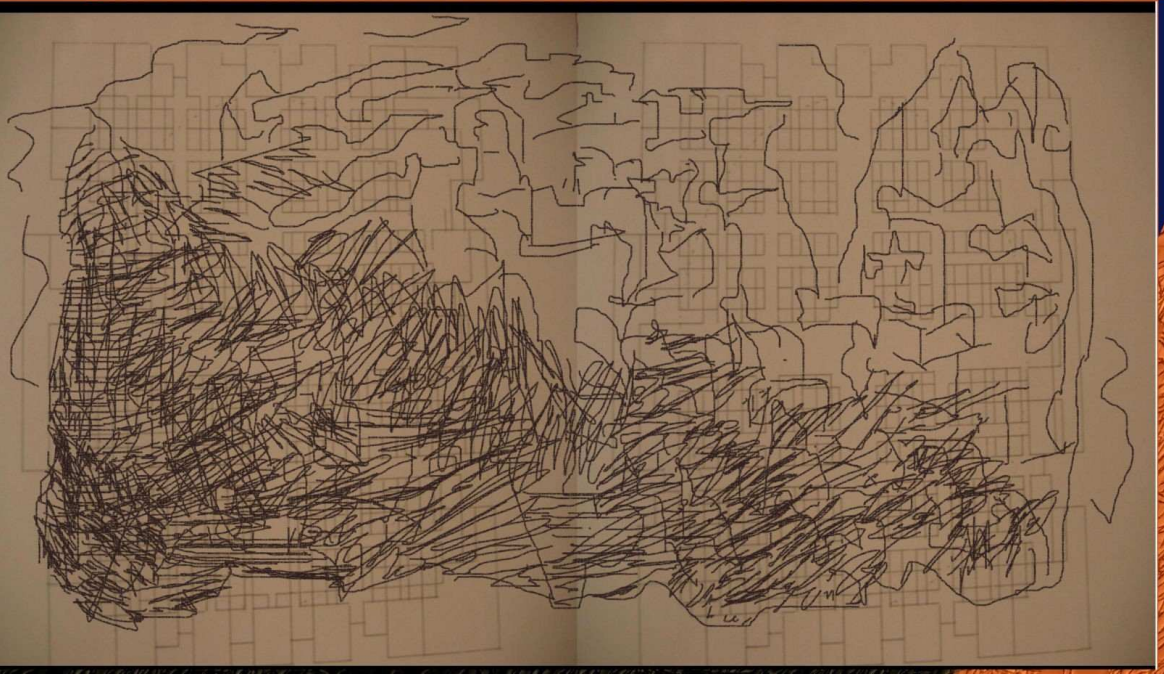
(visual/verbal morpheme)

visual verbal morphemes: "vi"--- course architecture- "viaduct"

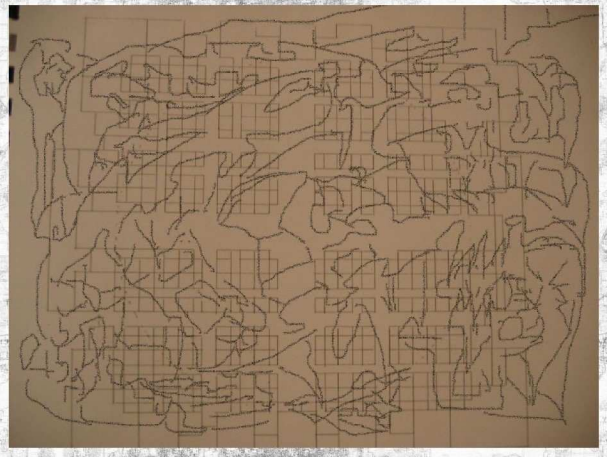


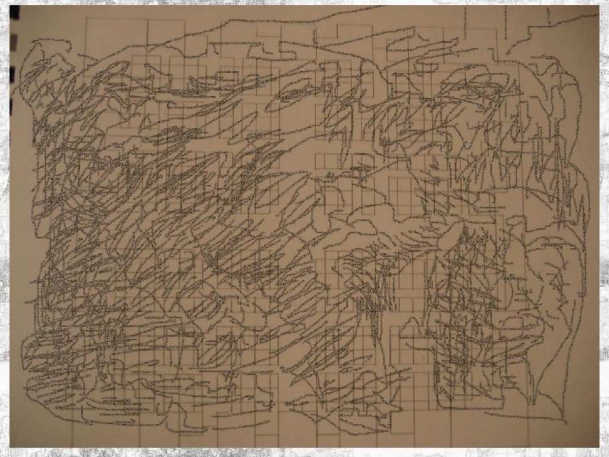
VI

Visual/verbal morphime: AG…aggragate : architecture- "agora"

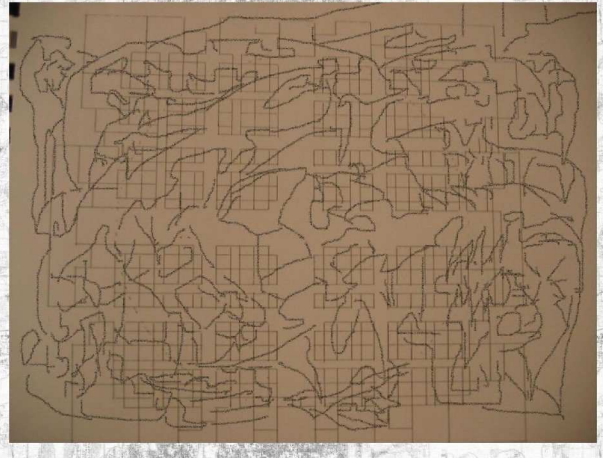


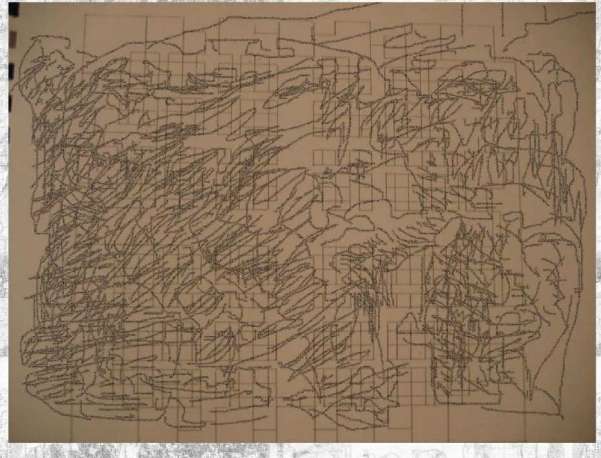
AG



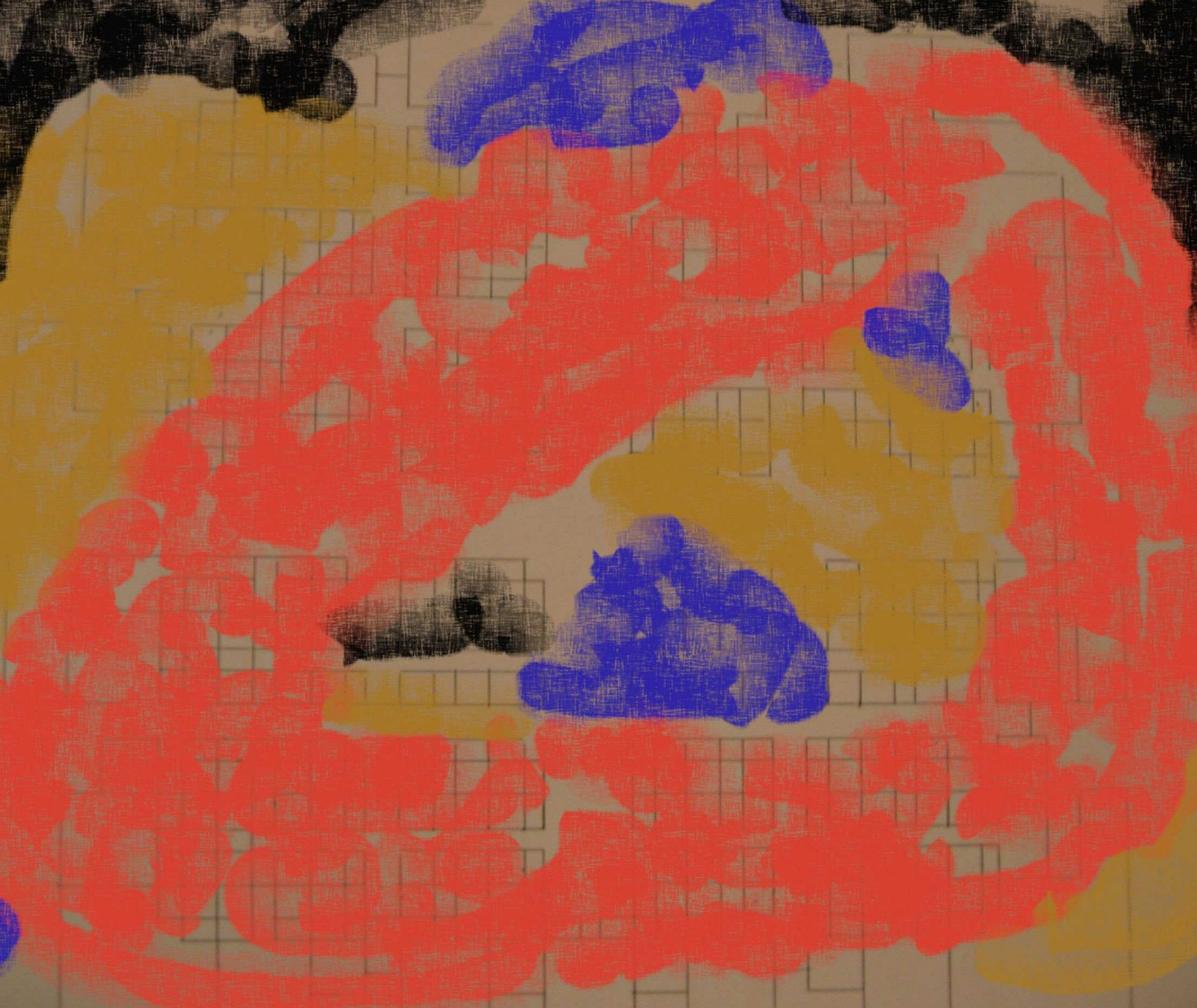


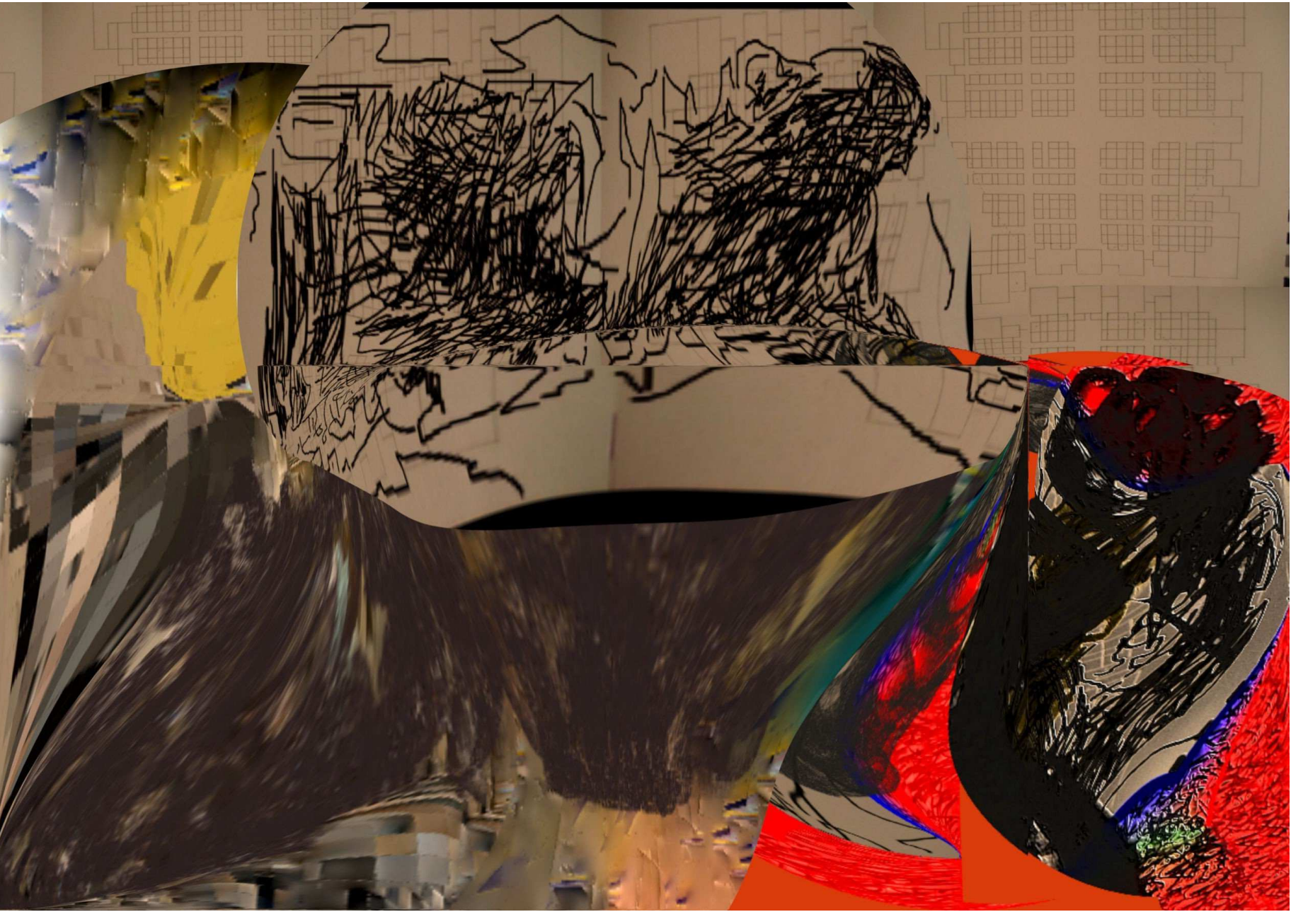
THE DREAM IS THE FIRST INSTANCE OF A POST –NOMINILISM CRITIQUE: THINGS CANT BE PUT INTO WORDS BECAUSE THEY ARE ALREADY
IN LANGUAGE JUST AS THE DREAM STUDIES ONES OWN IDENTIFICATION TO THAT WHICH IT MIGHT BE ABOUT…

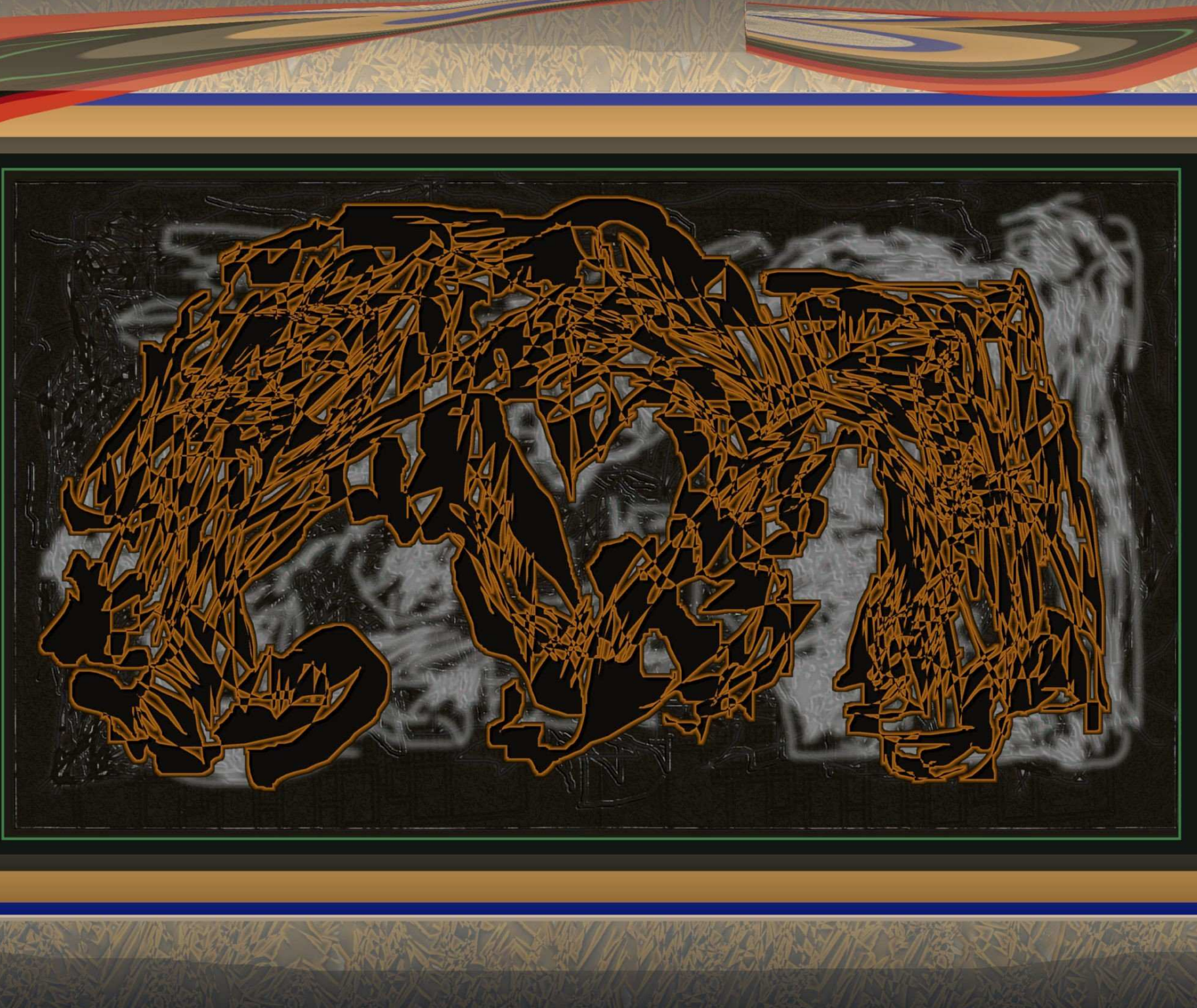




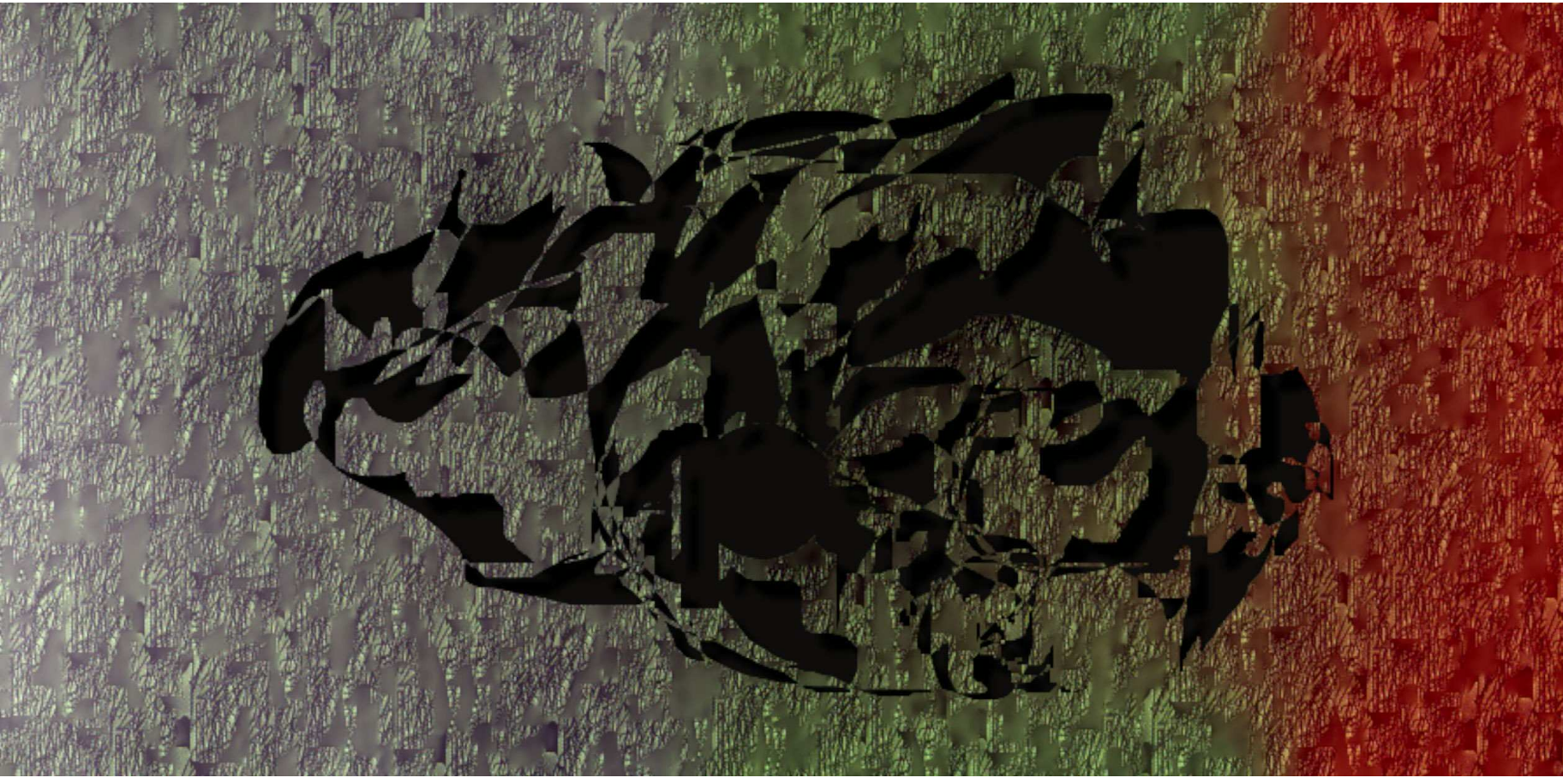
THE DREAM IS THE FIRST INSTANCE OF A POST –NOMINILISM CRITIQUE: THINGS CANT BE PUT INTO
WORDS BECAUSE THEY ARE ALREADY
N LANGUAGE JUST AS THE DREAM STUDIES ONES OWN IDENTIFICATION TO THAT WHICH IT MIGHT BE
BOUT…

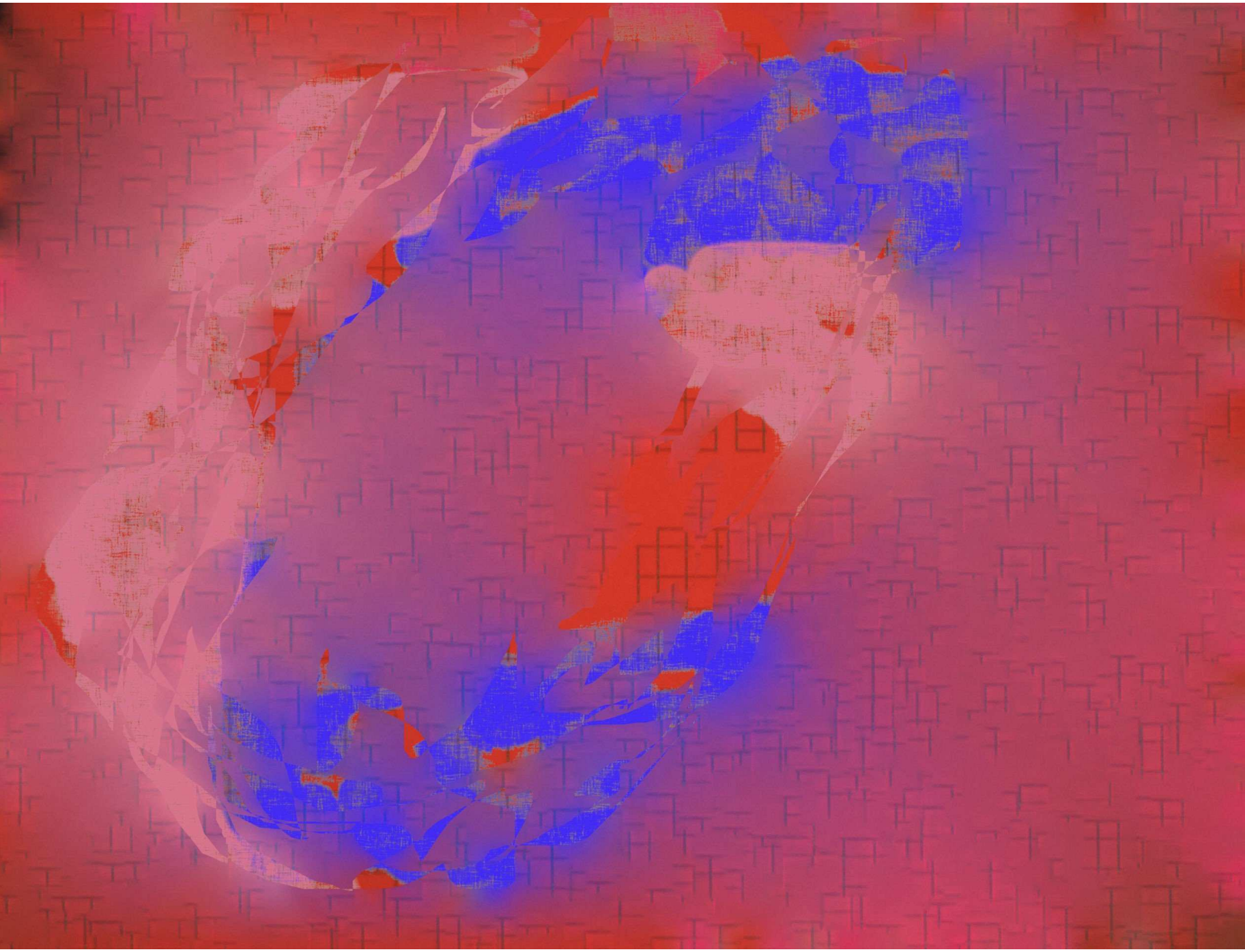




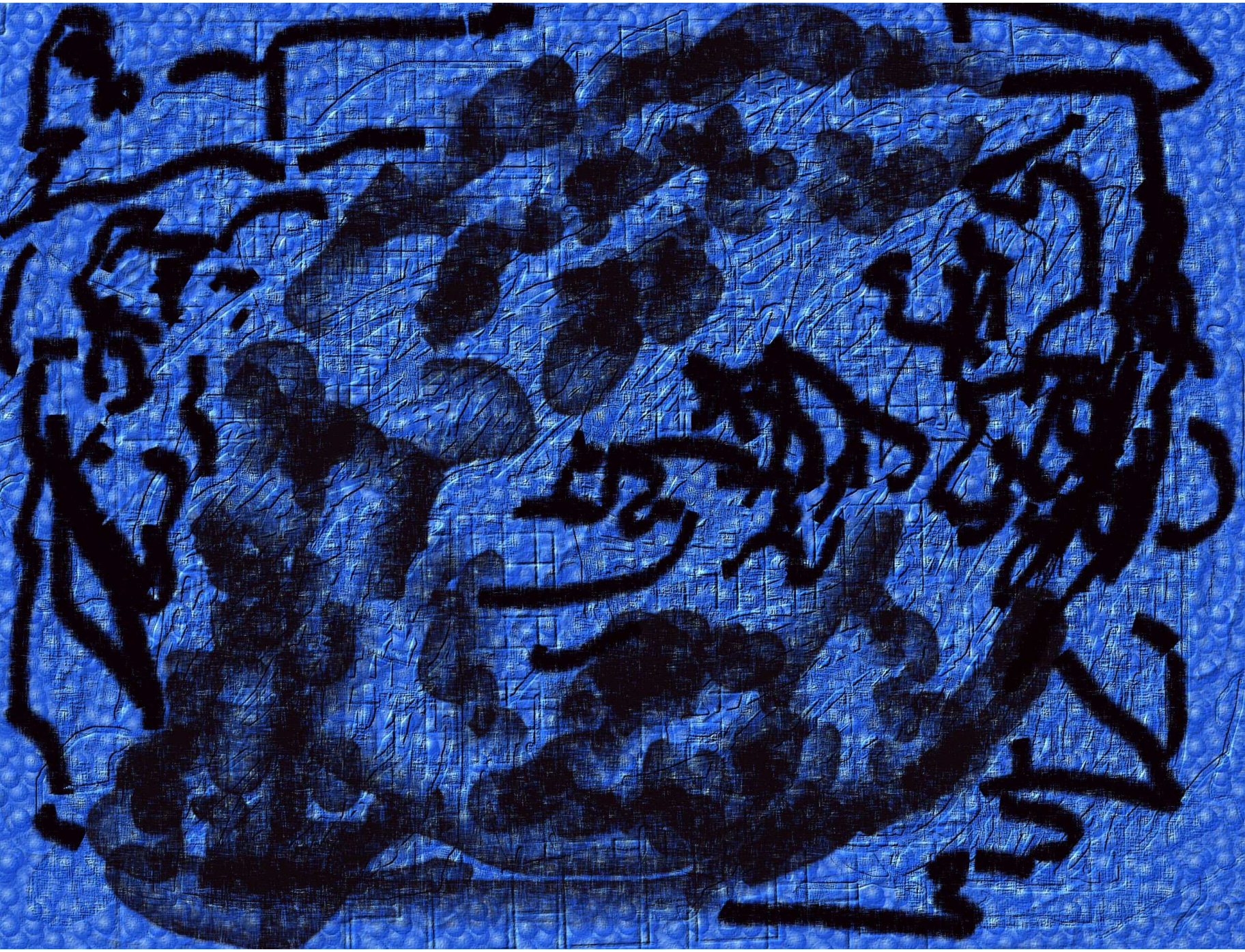


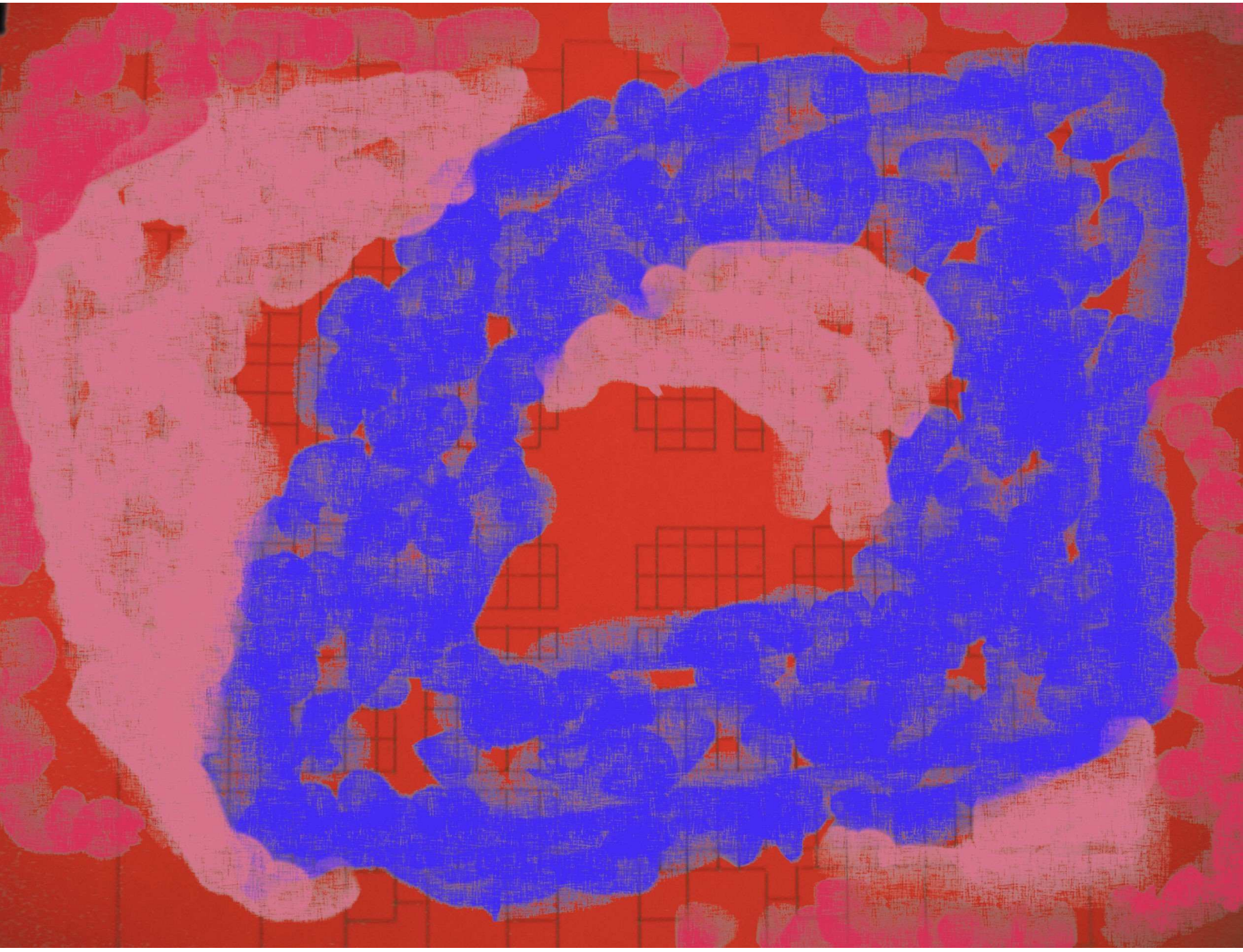
texts:
Fragments Aphorisms Architext
Rhetoric : Chords Threads and Strings
Pattern Block
Philosophic Drawings
Morphic Arrows Cyber Drawing Journal
Video Art for Architectural Interiors
The Rhizome Challenge
Brk Mortar Virtual Skbook
VanGorder's VGs 19
Golden Section Become Personal Rhizome
500 drawings
9 notes on drawing(922 pages)
1172 Digital Drawings
Embedded White of Verbal Visual Morphologies
Fragment Aphorisms Architext
Inventing Nature Within Technology
Mirrorim
Topesthesia and Gradients Archive
Videos
Orphic Journal(Guggenheim Project)
Krater Crater
Cyber Drawing Skewed Vectors of Praxis and Semiotics
Cyber Drawing Anti-Tableau

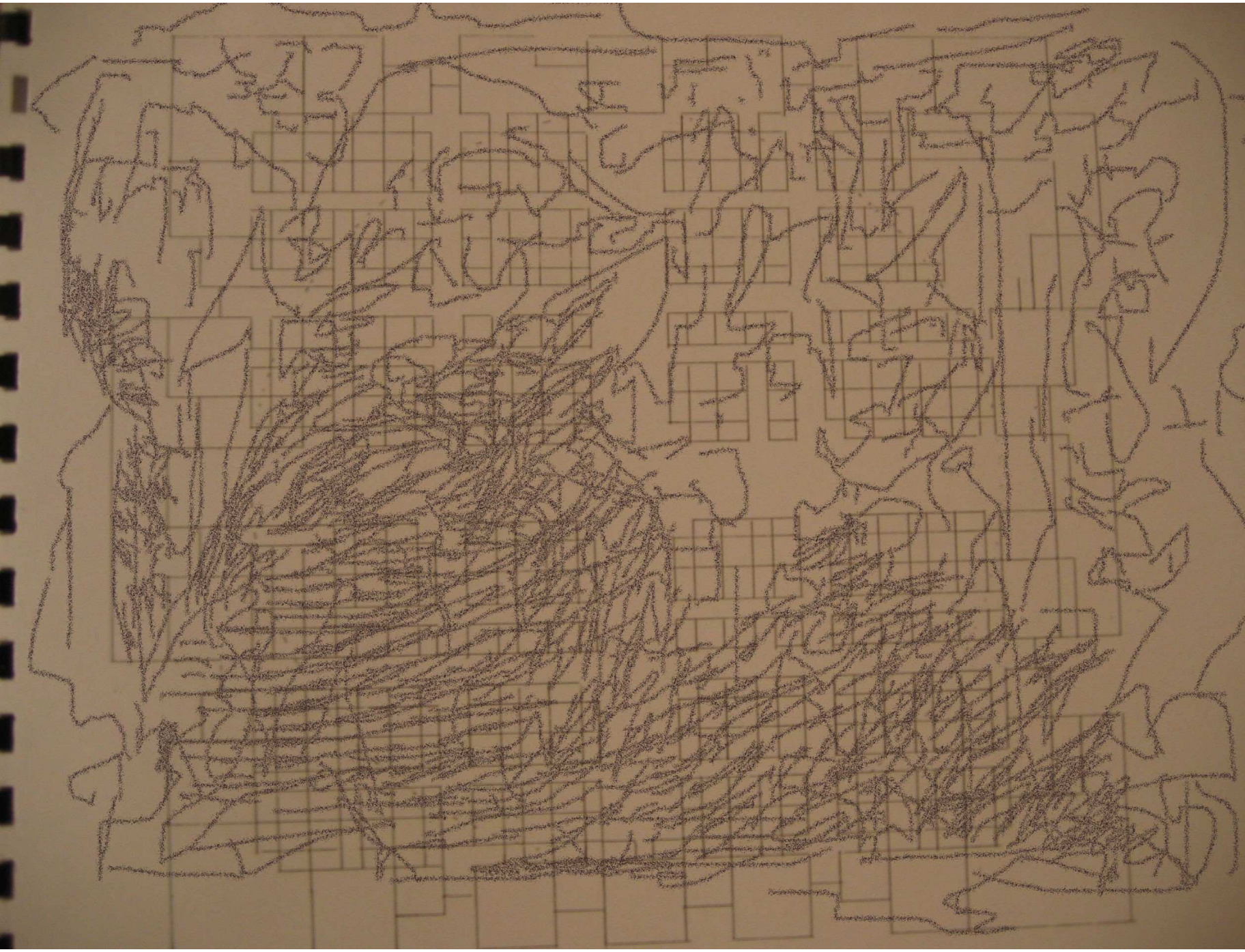


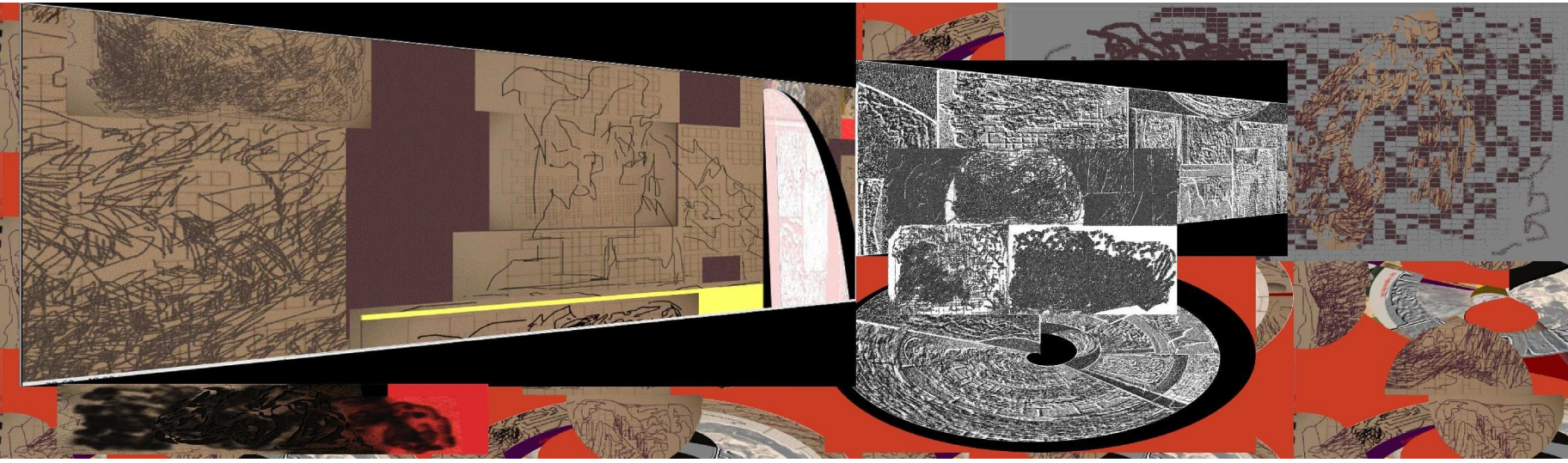


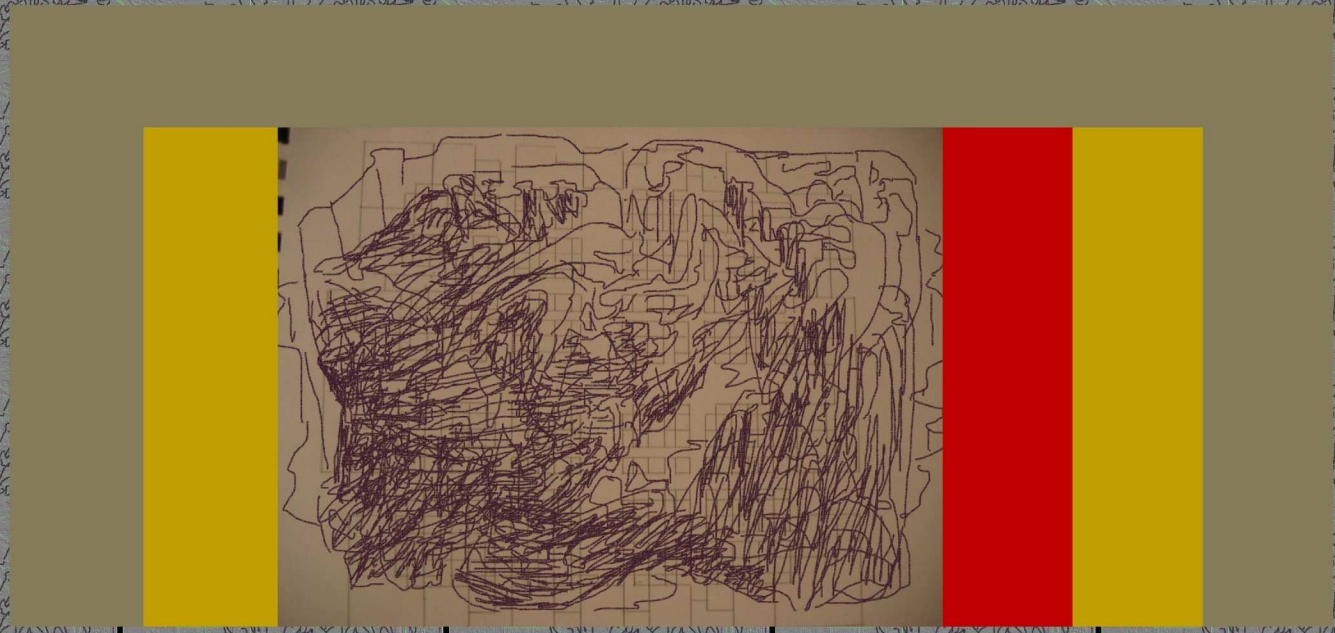
Kraus
Cabinet

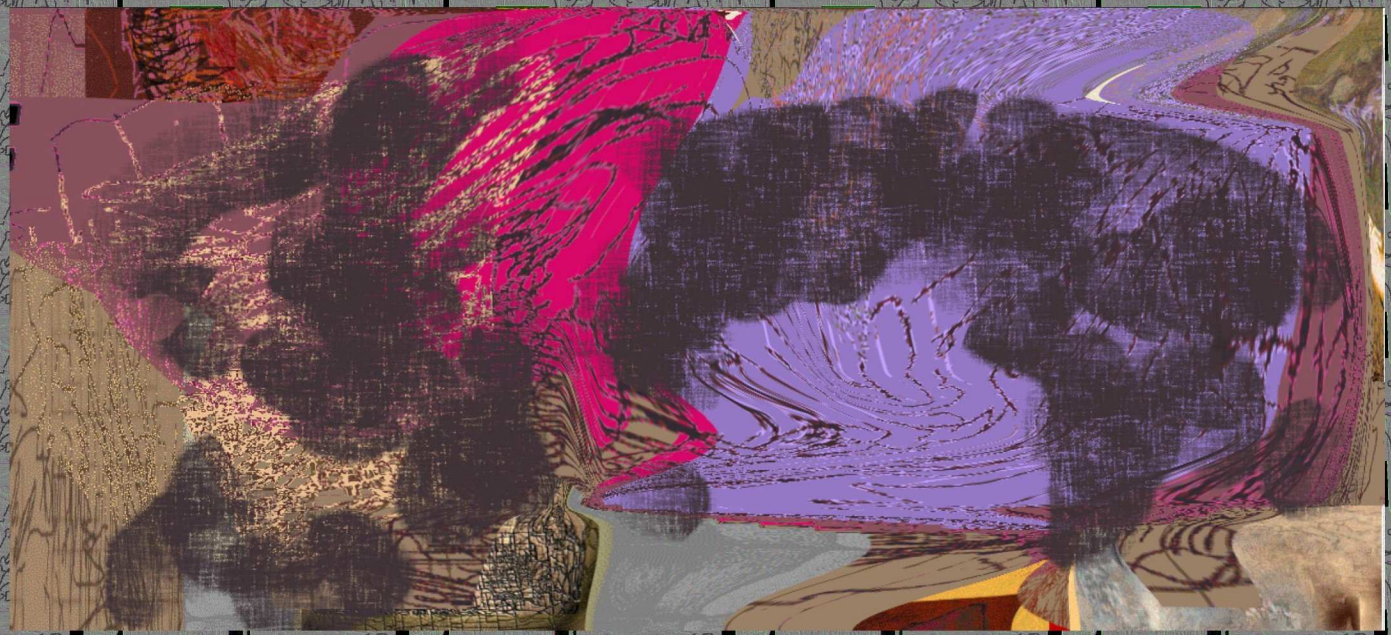












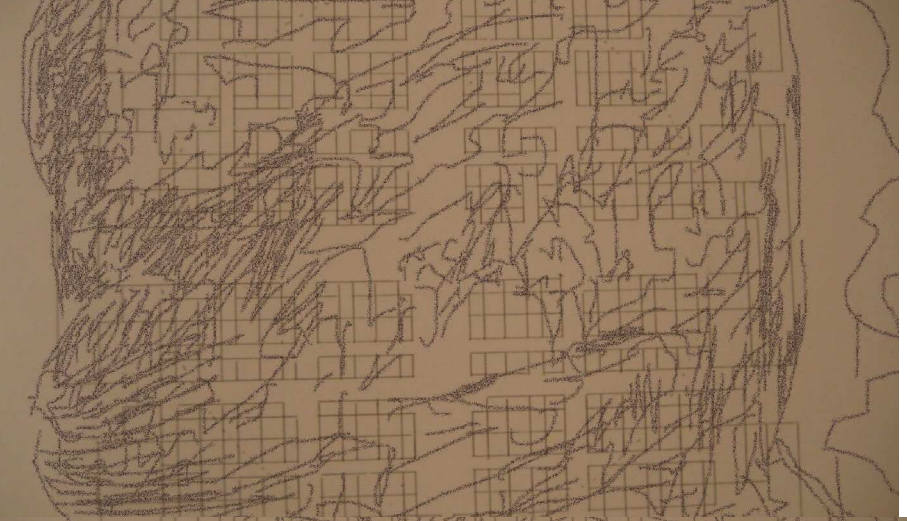
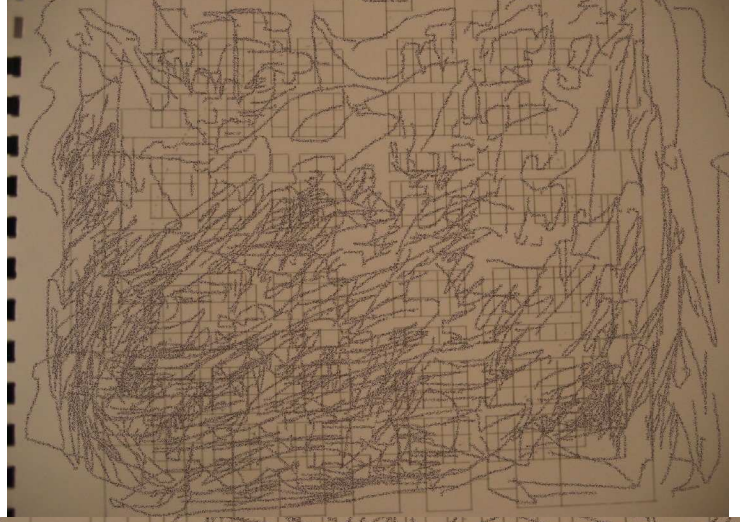
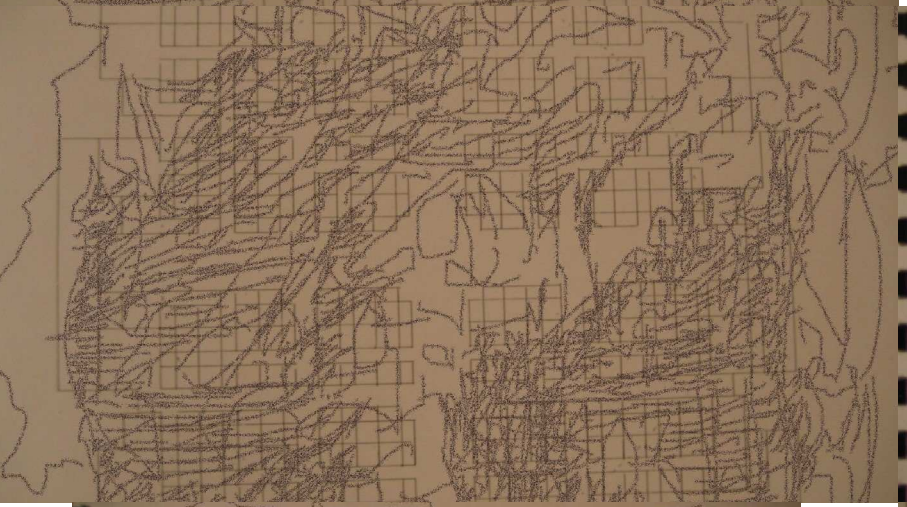
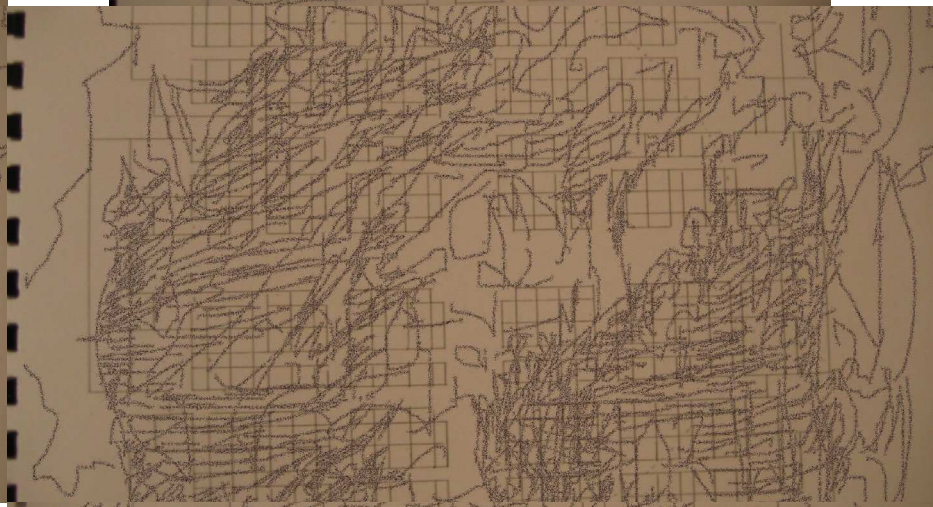
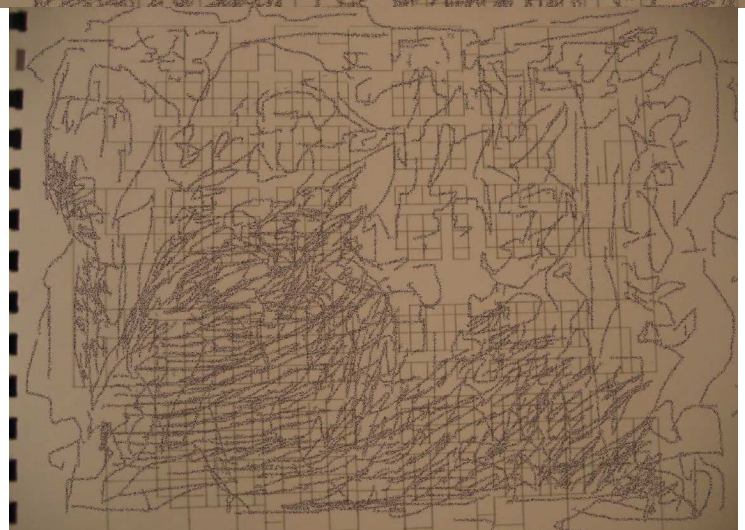
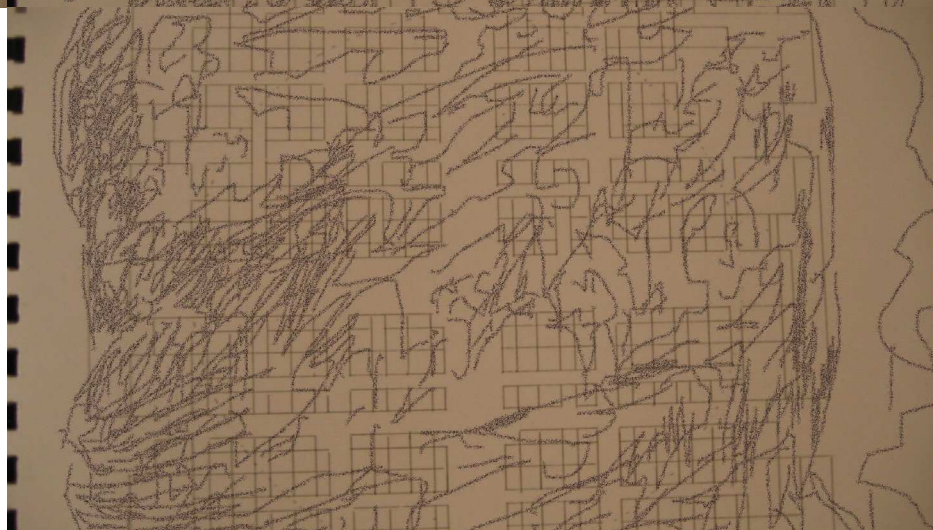
The formality of oscillation that subject considered becomes object and object subject, that a pattern block creates a print and the printing becomes a block, are recognized in my drawing series to the constant return to a kind of just drawing here and now out of which I wonder how the developing system stands aside from that which it contemplates and goes so far as to establish a subject. How is a subject established? To extricate such from some environment makes one wonder how then that can really be the subject if it is that which is generated what then is the nature of the generation that is then again a constituent to as much as perception is per its own precept and percept?

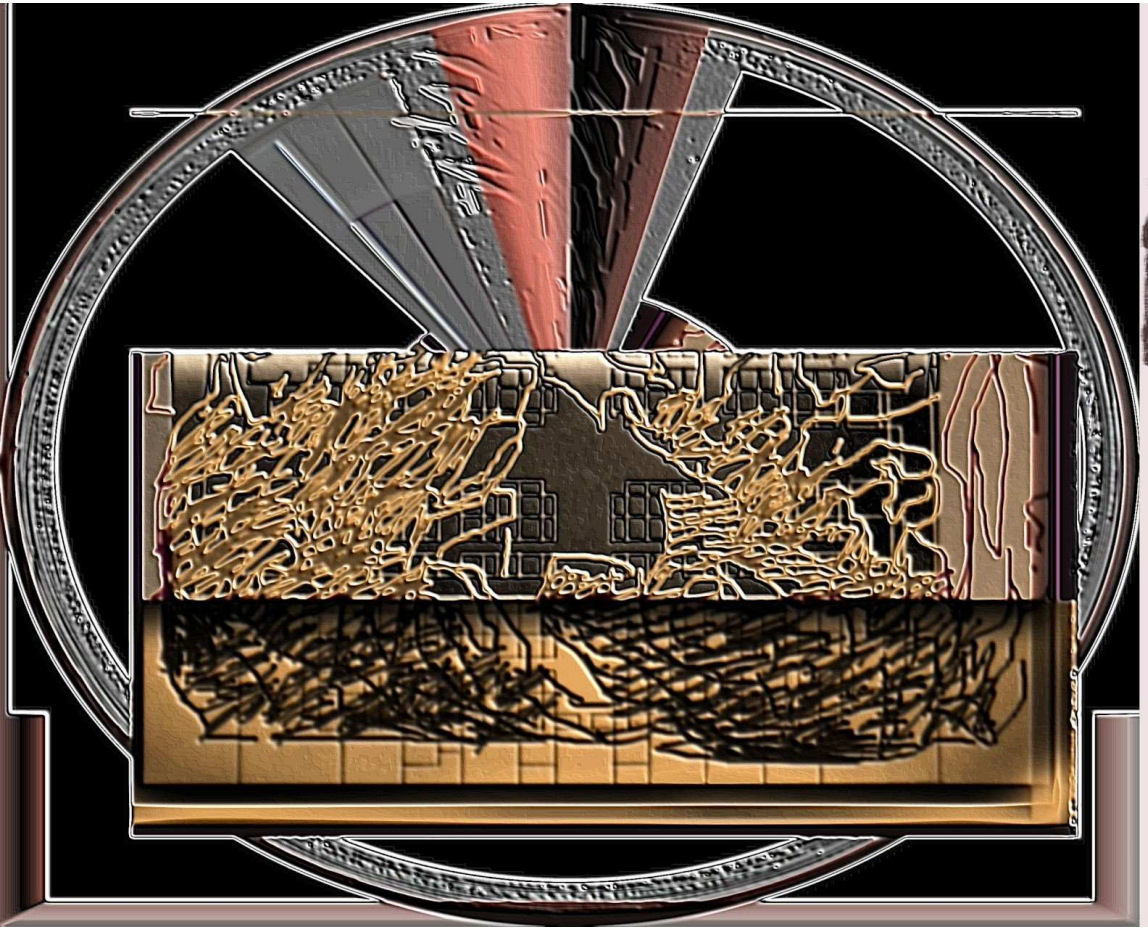
The block itself then, the Miesian or Michelangeloesque matrix which for all of that can just as well be the ocean and it's mob or as I cull it a niche space of excavation and quarry that kind looks for an internal world as the one which Smithson thinks he traverses, the most general sycechdoche of extension in space must in the end be a kind o f no-space in which the concept borrows materials in order to be seen and space is within this material, is it's porosity, materials are then the poiesis of their own controlled bleeding, the flow of the system concentrated to respond by guesswork- nothing is known except a sequence of concentrations upon the senses which are borrowed to a sense of meaning.

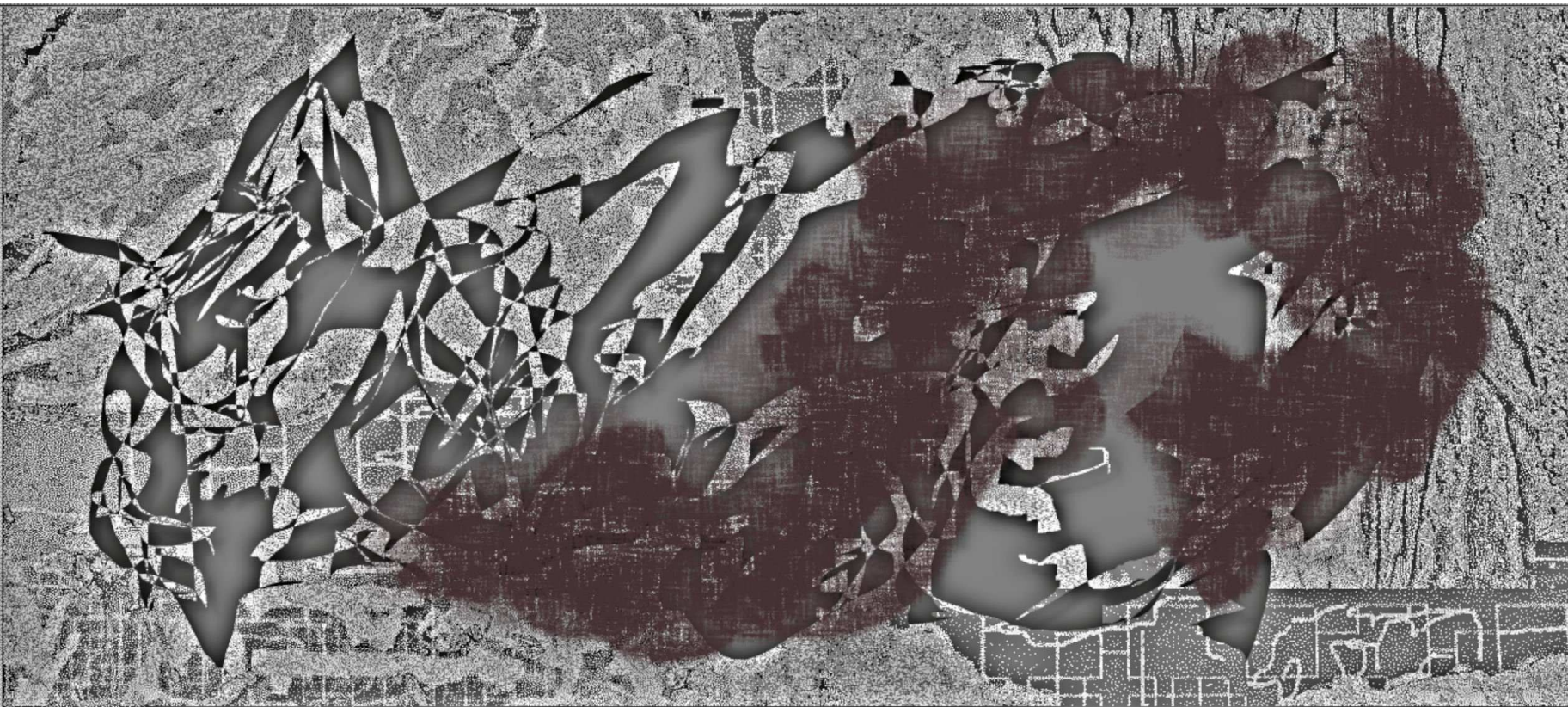
For example the heart pumps the blood out but how does it get back? Nobody knows. What is sound in the sense of what we hear as distinct from the fact we know it is sound waves?-nobody knows… Wittgenstein accordingly resolved that solutions as such to these problems are patchworks, stop gap concepts…yet in so doing he mediates an outside world while neglecting that it is really inner. In the end it is not that things are, but rather that they have no reason not to be.

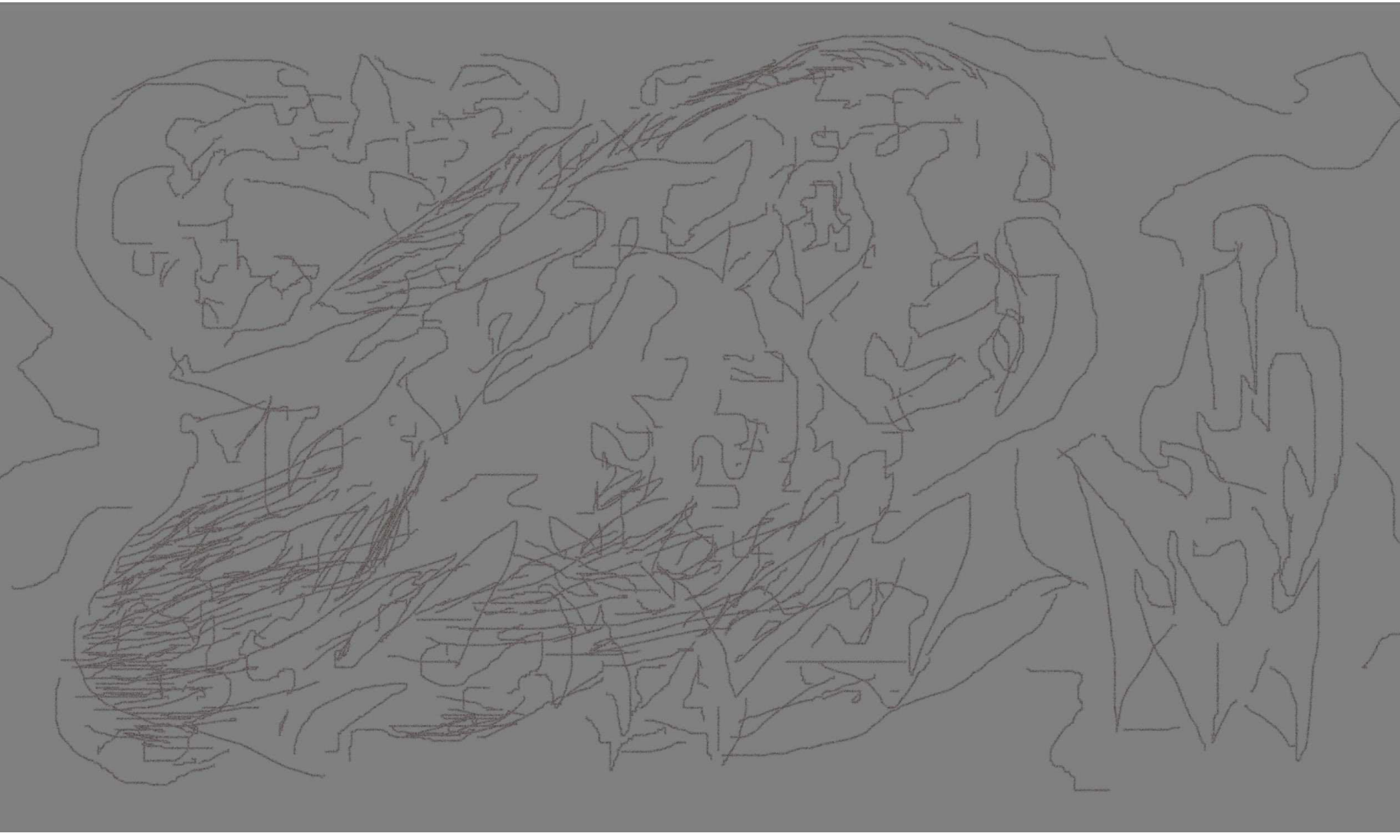
but we have to see that meaning :that all is fair in love and war allows trials in perception where we culturally mediate, otherwise, the concept of what our bodies are and how they receive and give.

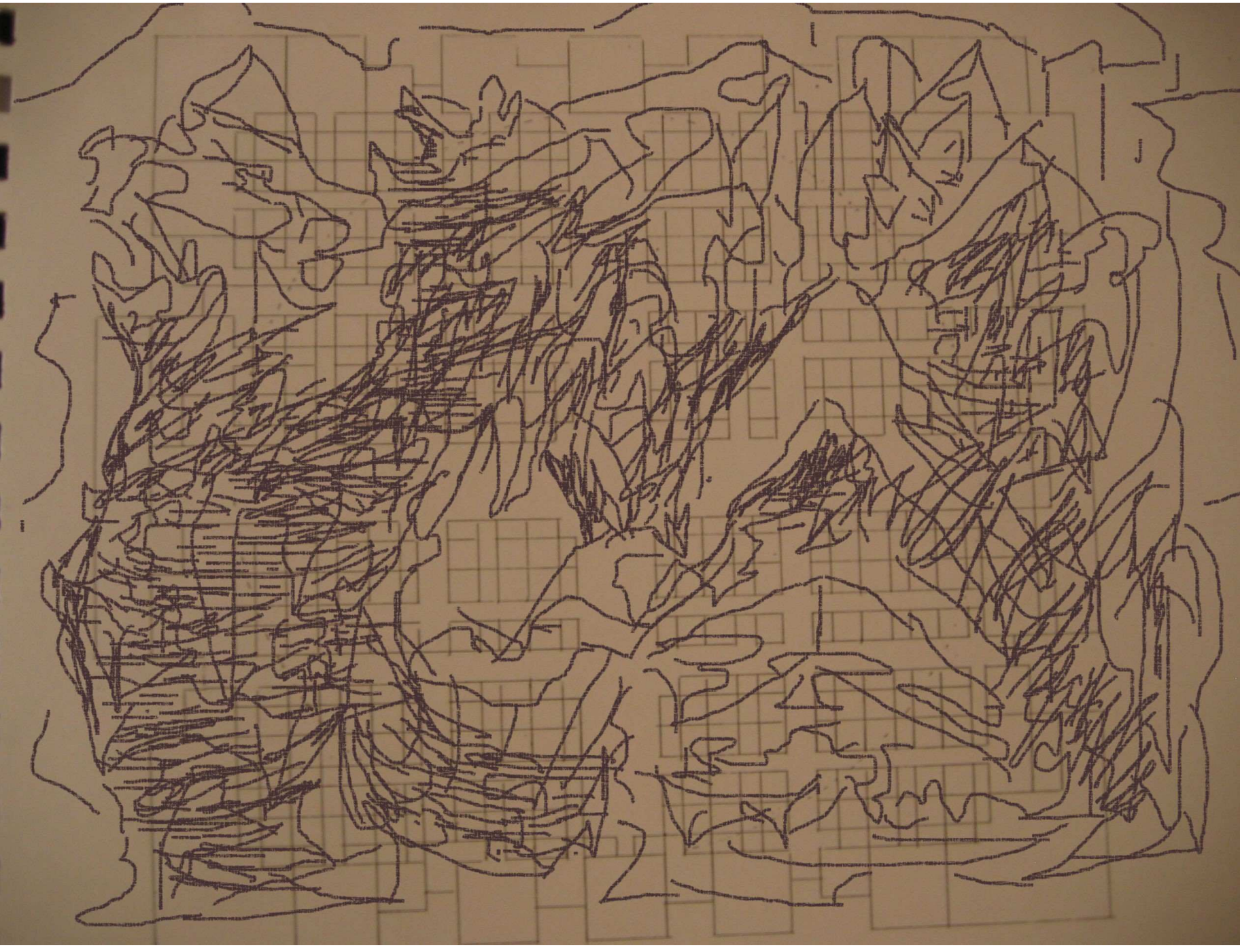
But the idea kind of bleeds out in unexpected directions… I think that Wong writing on the relation of chance to Democritus in his concept of the atom may be working towards a musical distinction: atonal and harmonic music which at a high level of abstraction might be seen to share the ground of well, music.. somehow cohesive either way… but it is not that atonal music to be thinkable must be the opposite of harmonic… and vice versa calling them opposite is highly arbitrary, just as black may not be the opposite of white but rather of music. I have to admit that kind of validates Witgestein but if one seperates ones self from the perceptual level of inevitability the terms of critiquing a grammar such as he proposes are founded on their own assumptions. Rhetoric on the other hand is not at all grammar. Rather it proposes various inflections or degrees of difference that can turn on themselves towards distinction without themselves following consciousness, for the fact that things are because they have no reason not to be is not at all to say they follow the path of least resistance. "following" which Wittgenstein means by" pointing" is the assumption that needs examining here.

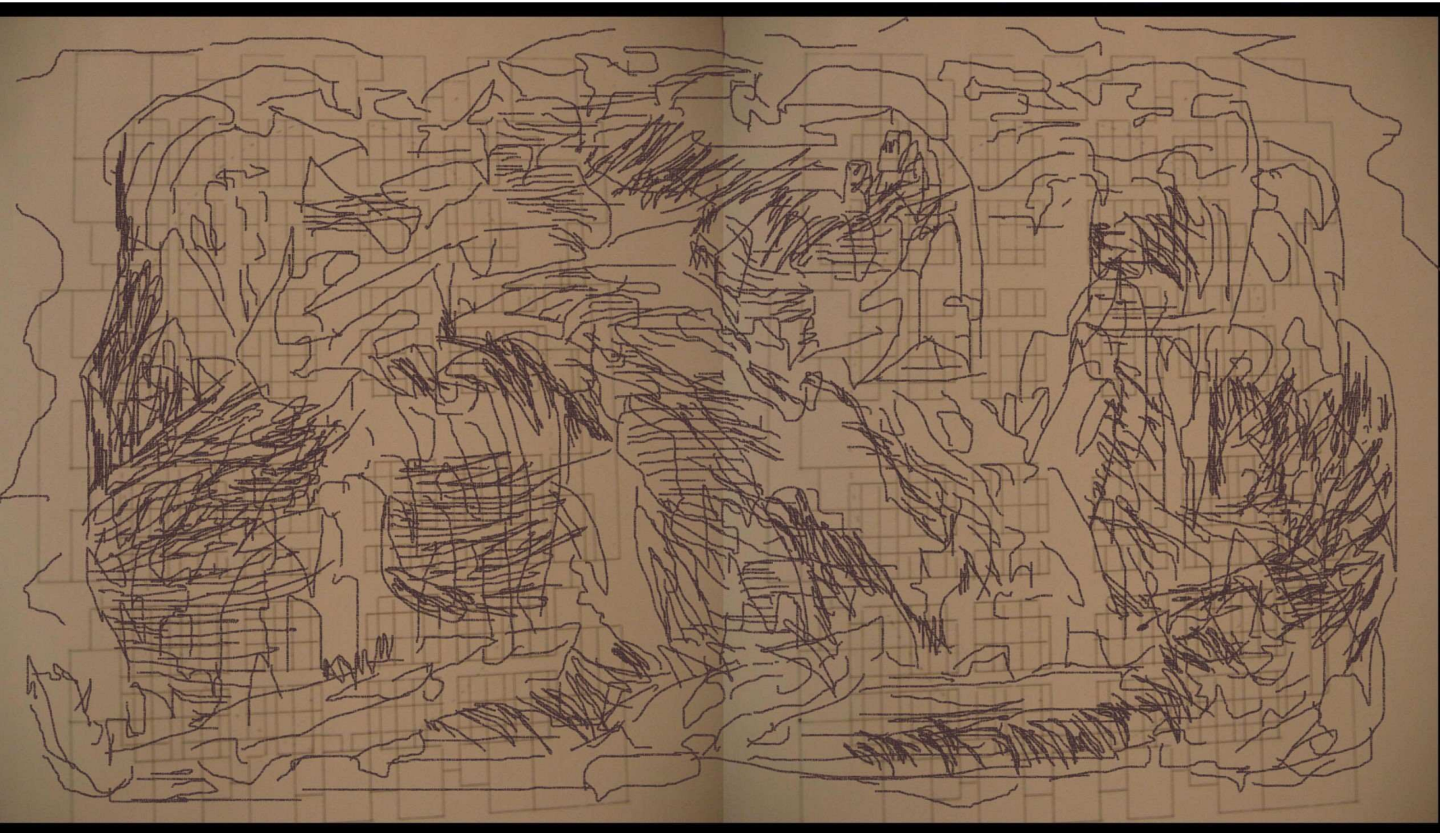







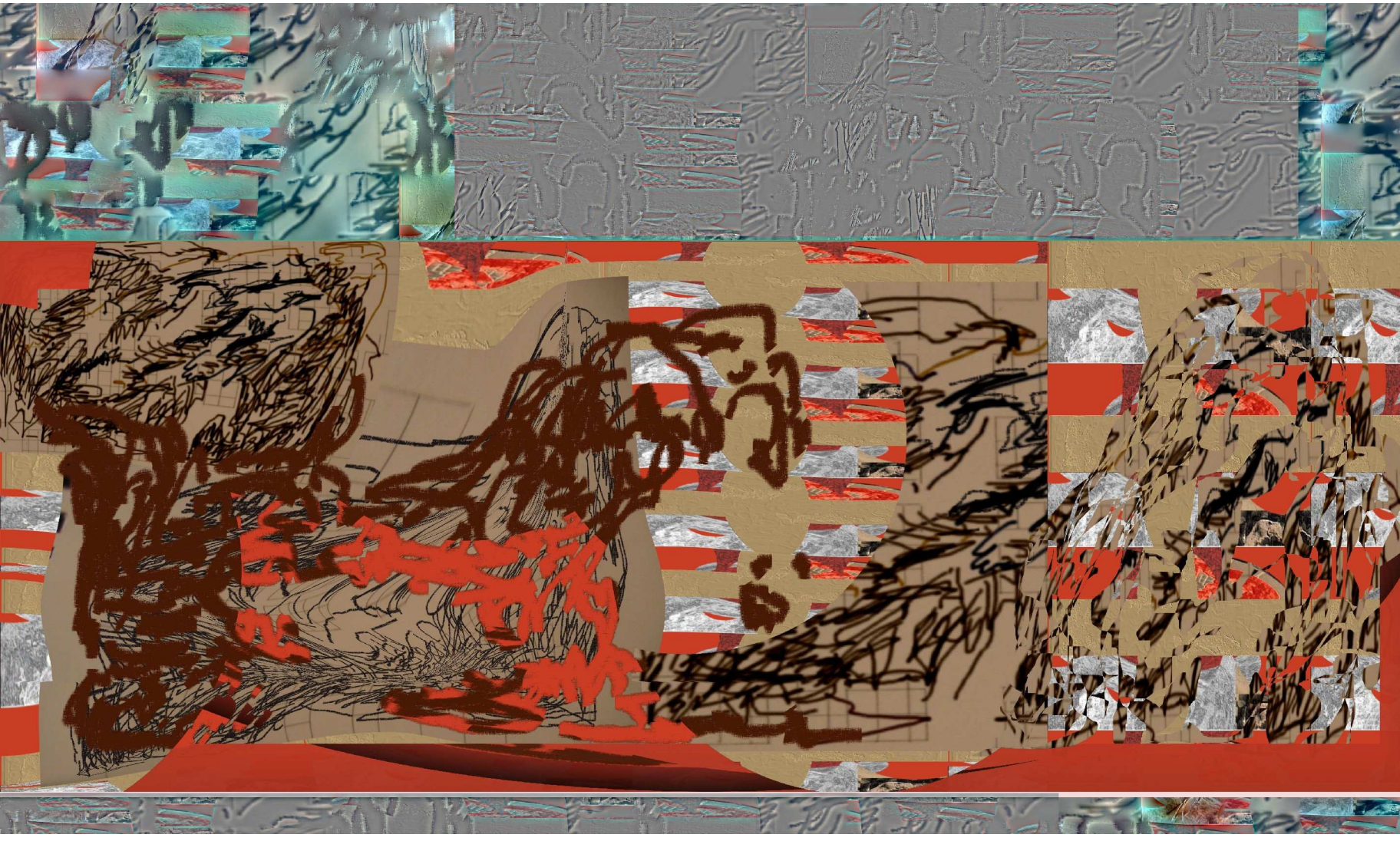


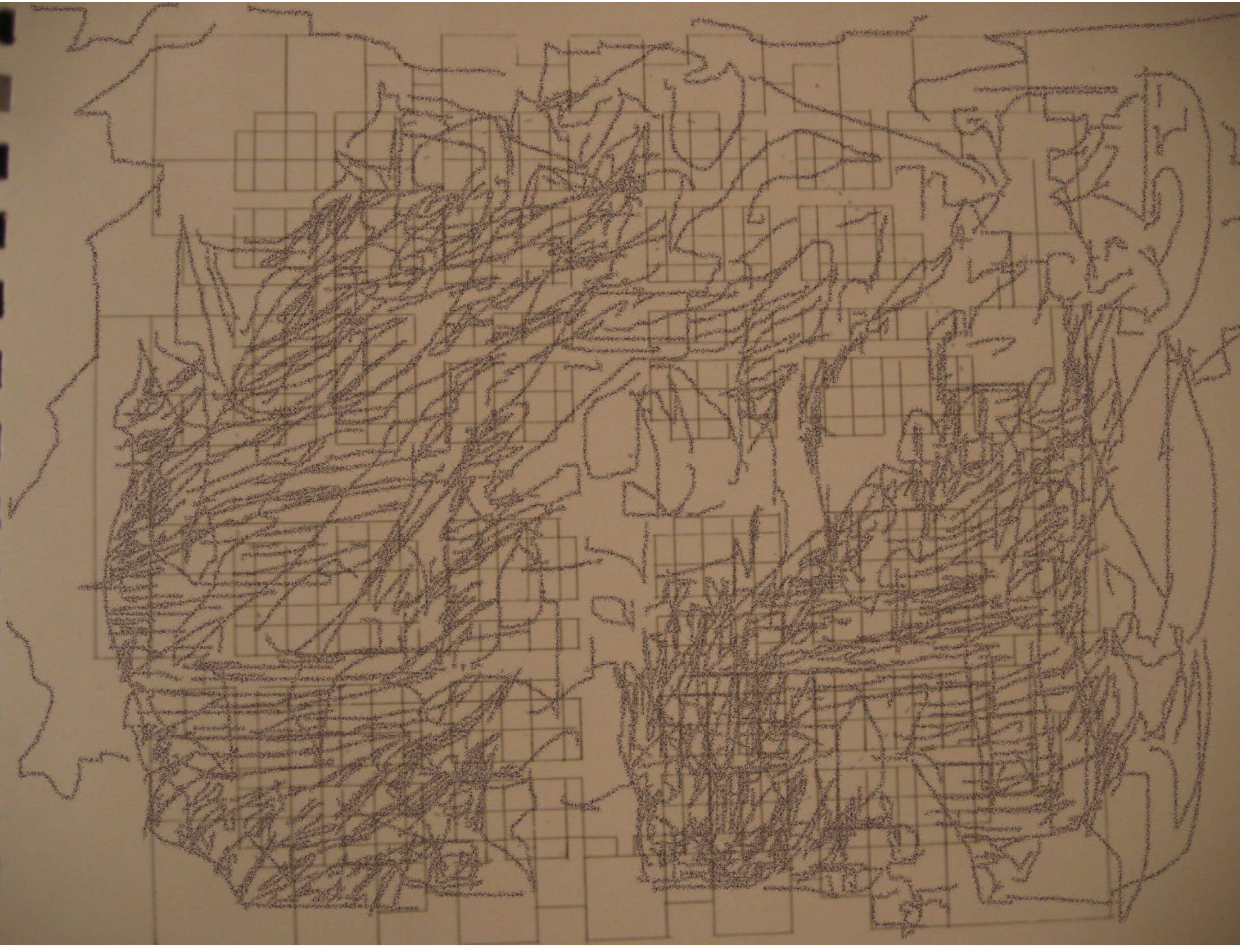


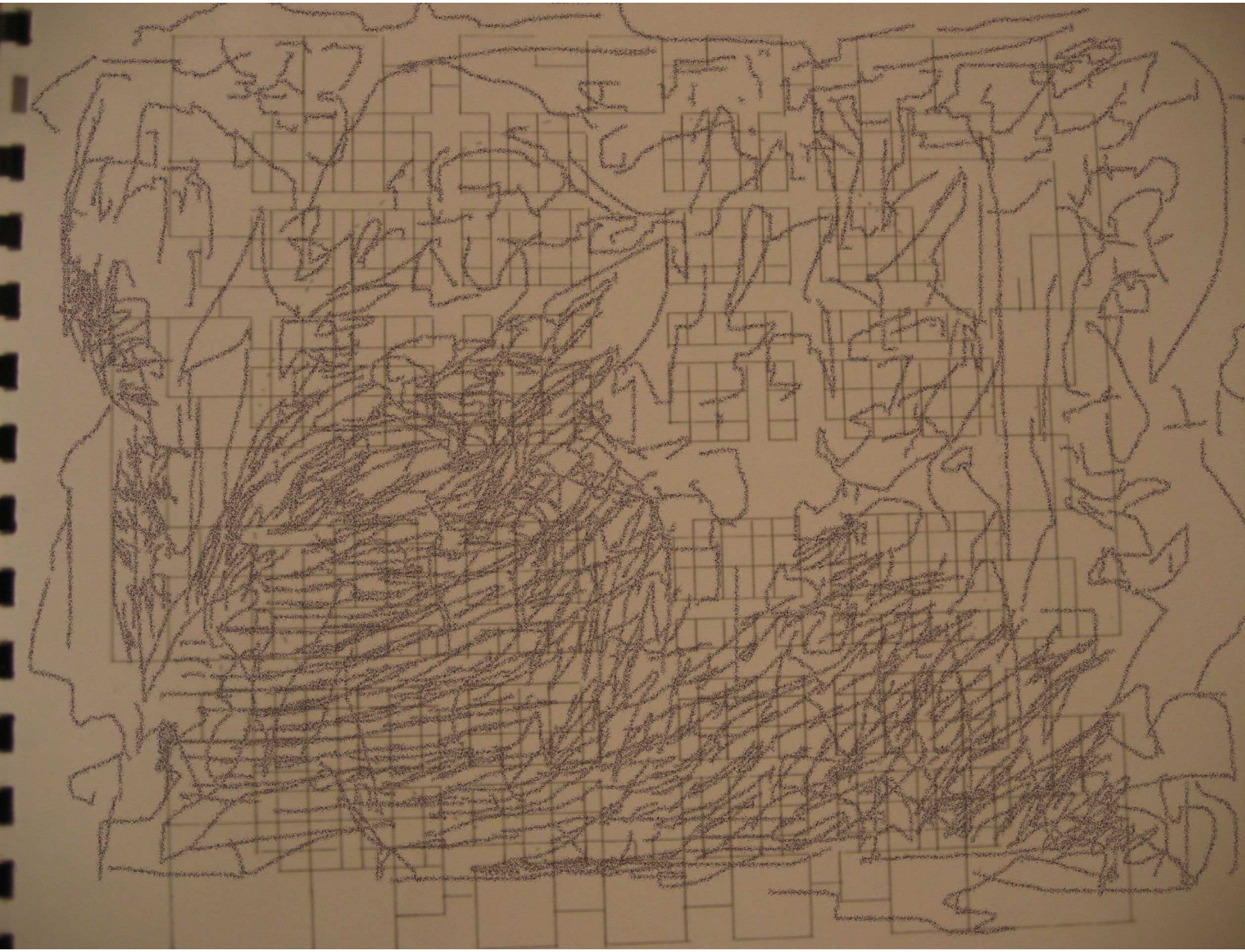


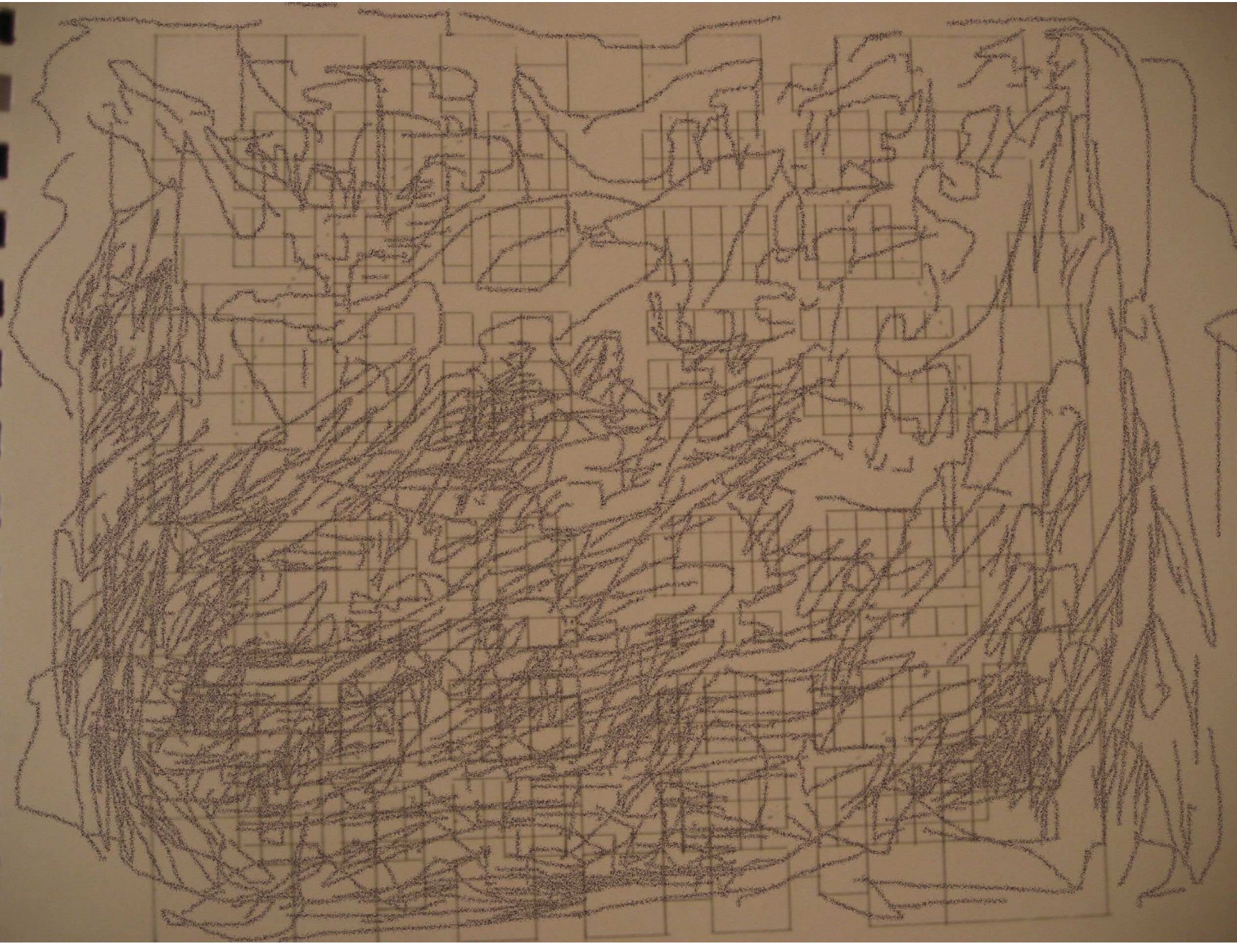


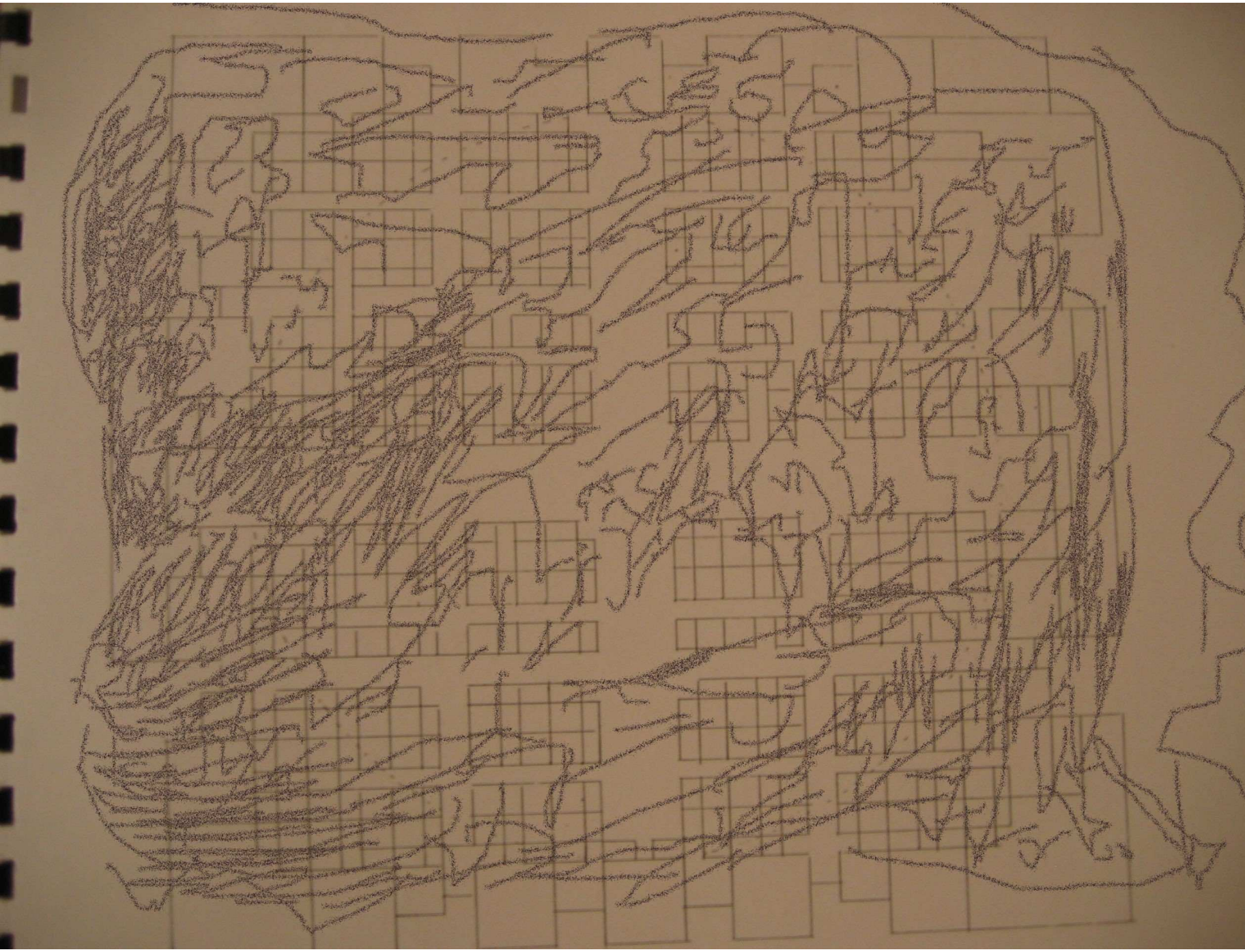


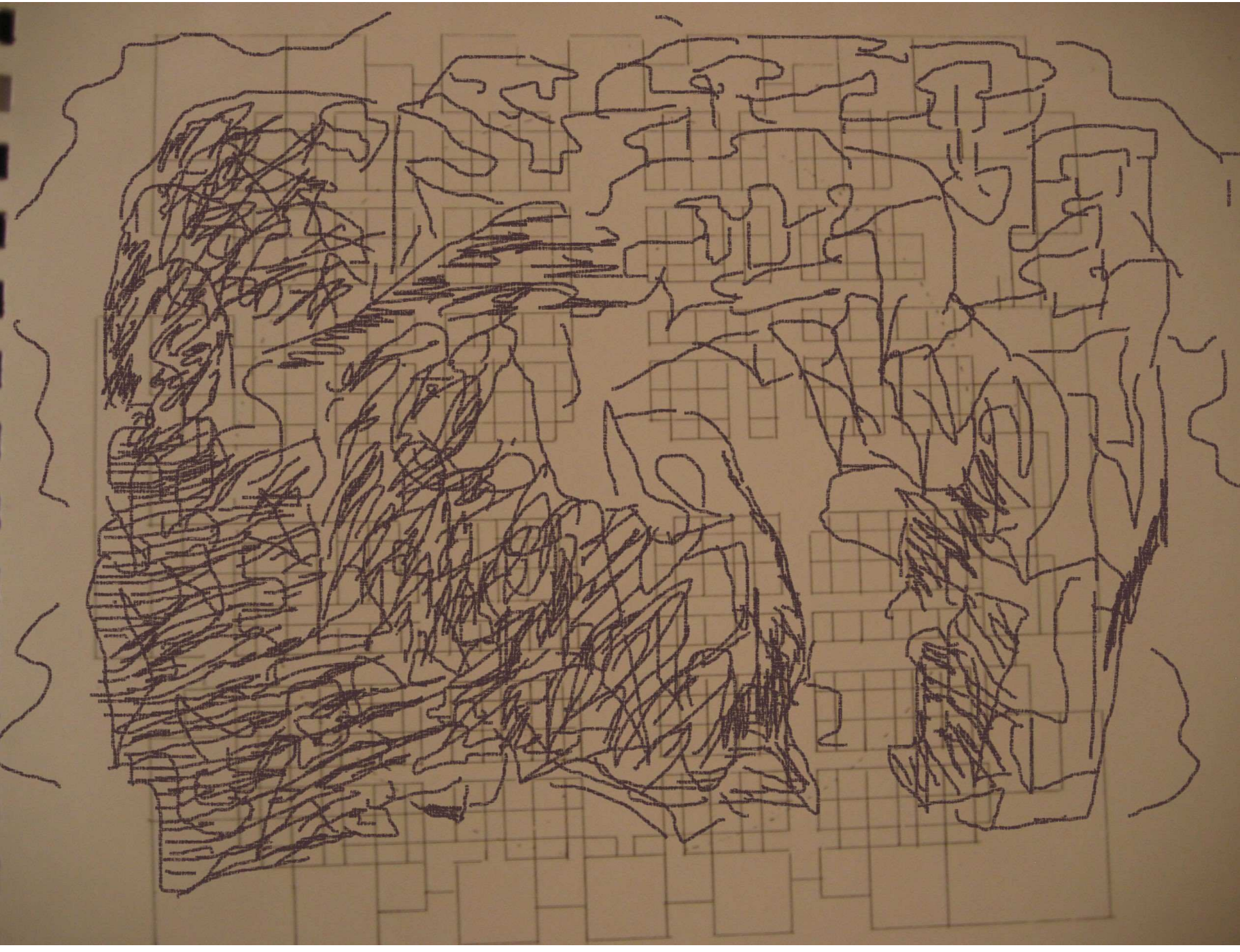


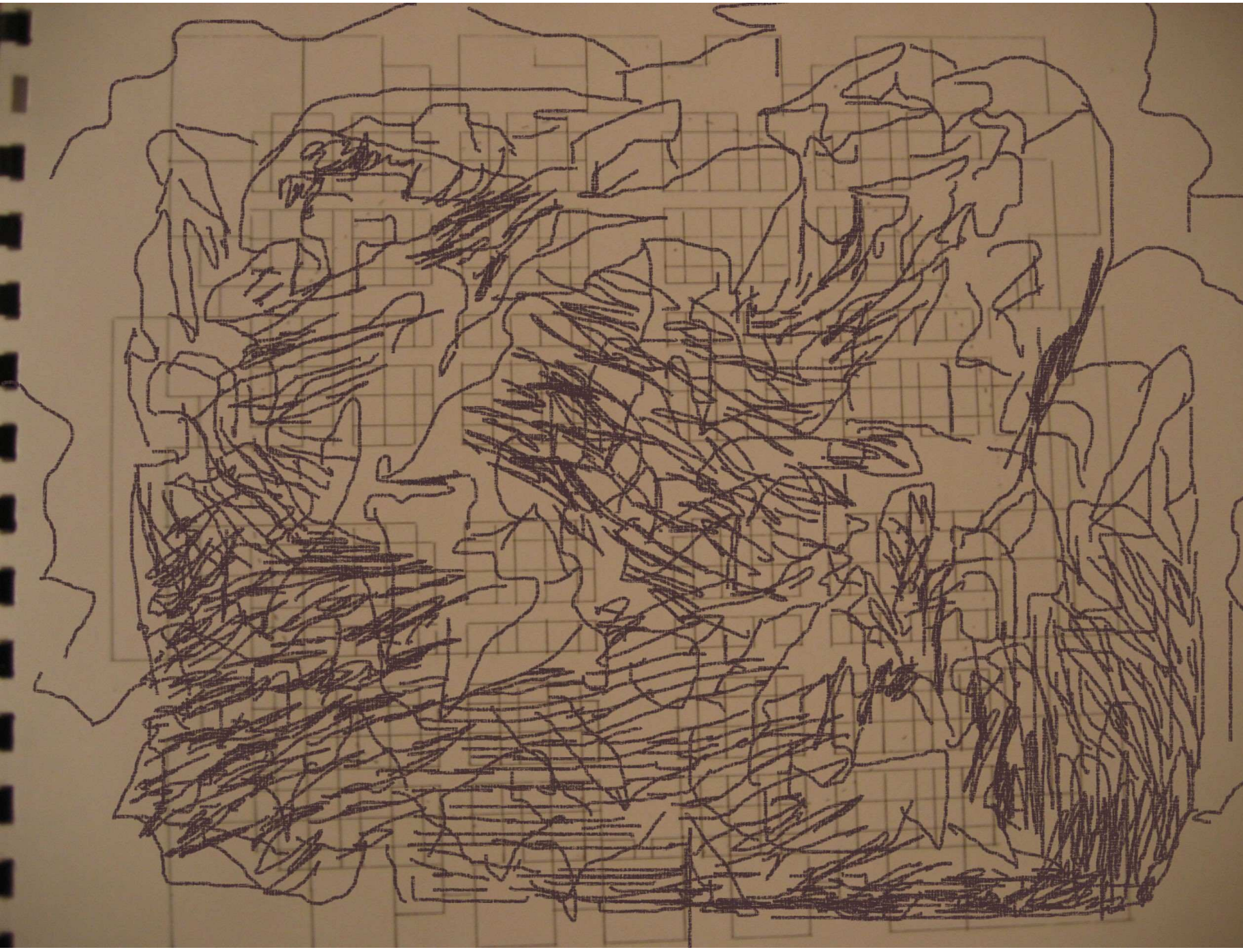


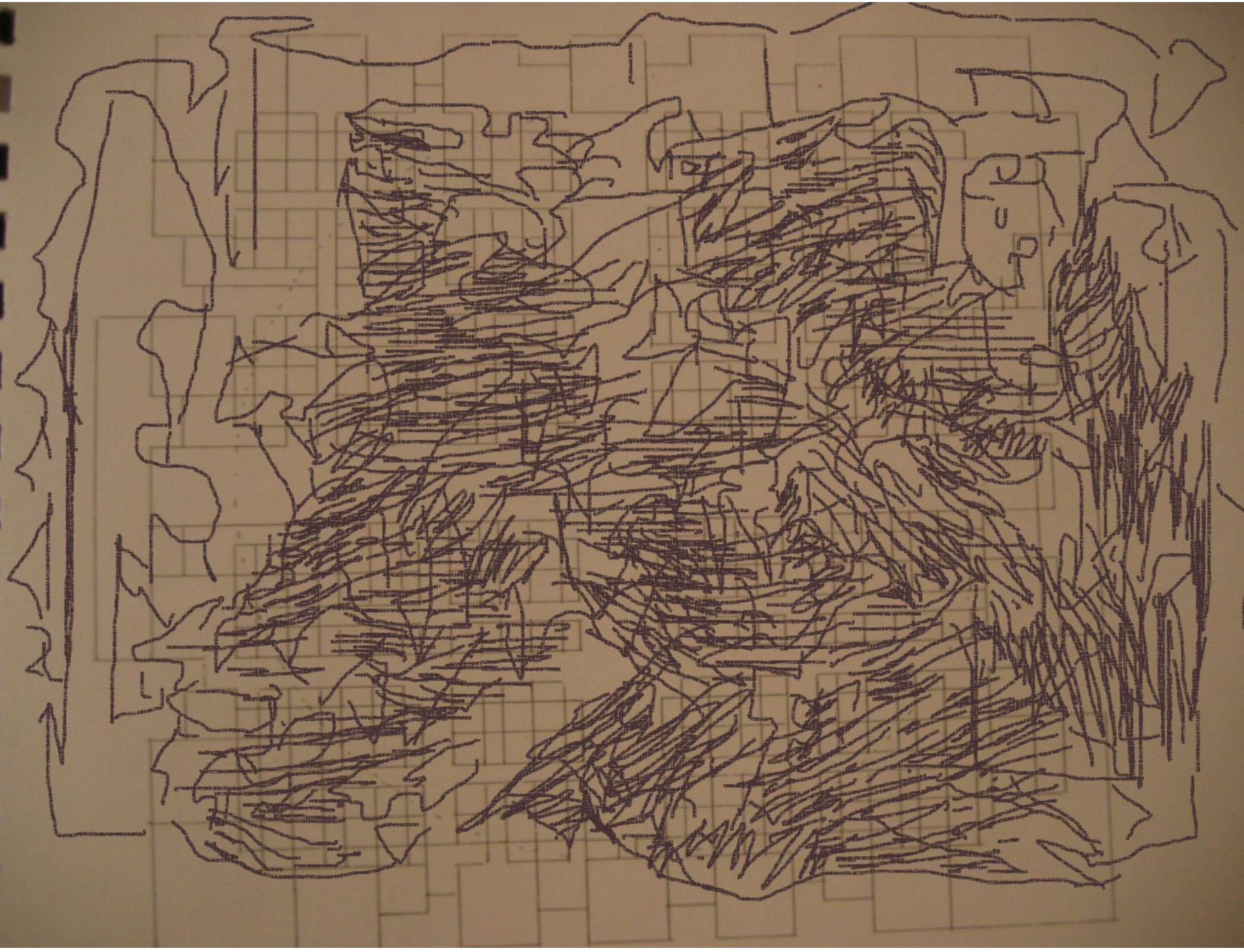


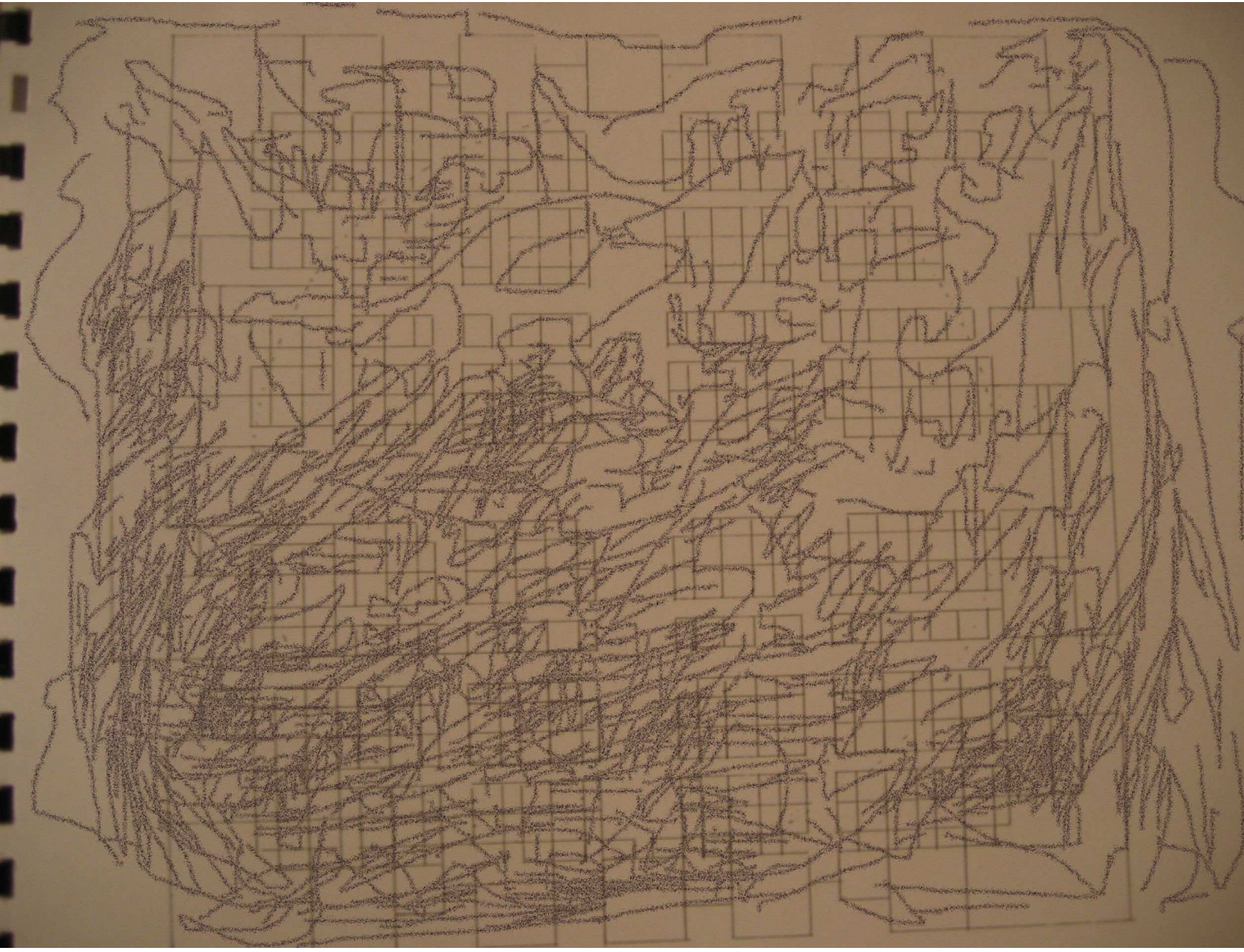












Affecting Effect and Effectuating Affect as Vitalities of Material Virtual

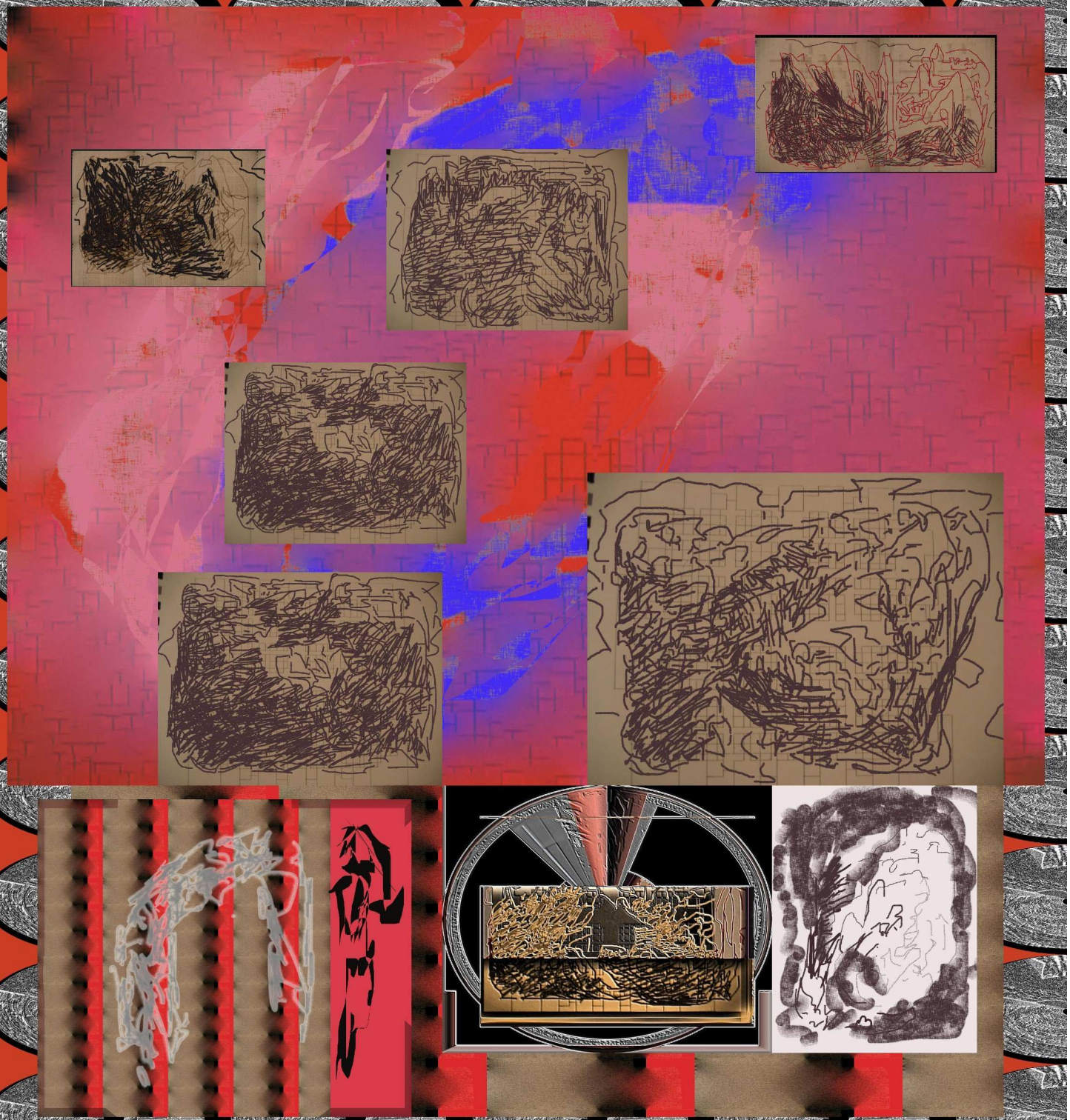
Wong shares with Valery the interest in materials as having a life of their own they lend to the artists struggle. In a related thread Cronan in Against Affective Abstraction identifies to Matisse and blending of tableau and environment which I prefer to see against these backdrops as more an enfolding of the semiotic within the phenomenological. That is I remain the spokesperson of ego: that materials are really psychological colloids constituted by the mind.

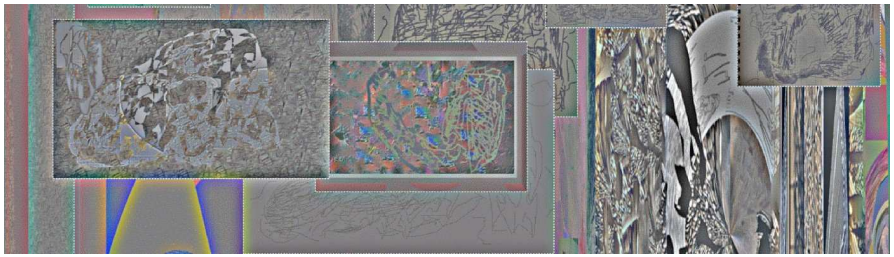
In quoting the materiality of music I am reminded of Wong's article on Democritus and Lacan in which she remarks on the relation through tuche or chance, syllepsis shall we say Democritus identifies to his idea. I intuit that towards sound then the perception choosing dissonance or harmony is for example: fortuitious, belongs to the minds creation of perception according to which all encountered are perceptions (and per sound the "sound" that sound waves make is unexplained, we don't understand how our minds create this perception.)

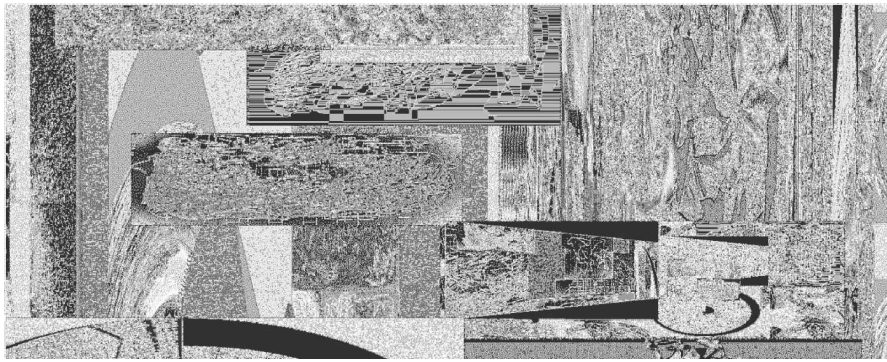
Therefore as the painter states to viewer-' not an apple- it's a painting' the viewer likewise may effectively rejoin ' you are not a painter you are my perception of a painter'. The difference is that the artist raises the question. Matisse also evoked design- meaning Greek and Egyptian utilitarianism by which art was recognized to exigency

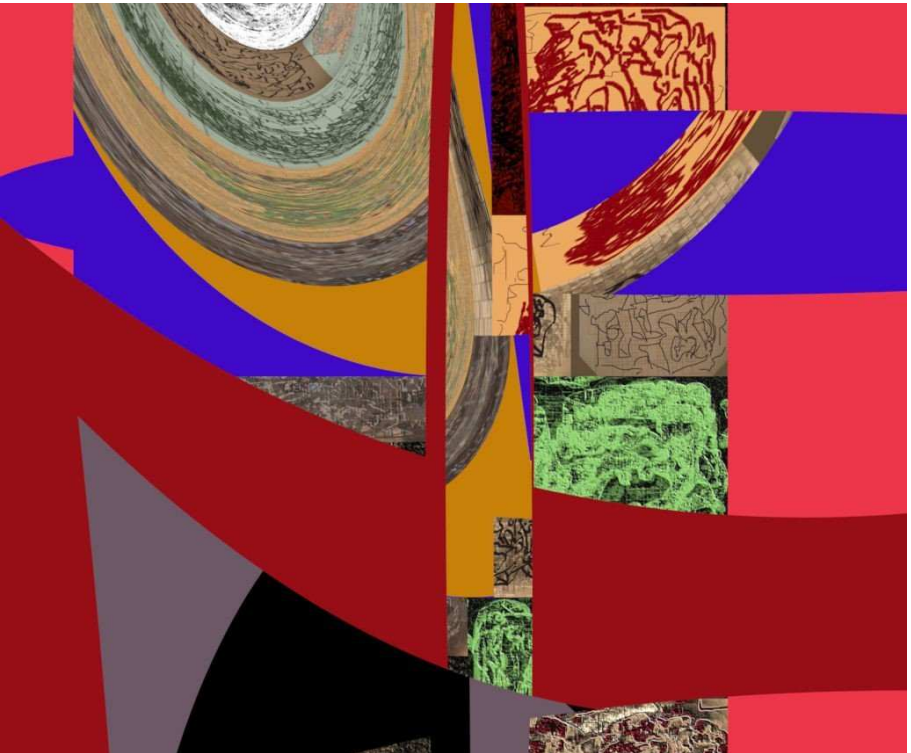
How the artist provokes this exigency then has to do with each generation redefining what nature is. Accordingly we have come to read art as transgression and contingency, the reason this has come to be is that there is no reason for it not to be. John Cage raised the productive rhetoric: "if you cant find the answer change the question". We are born with the question, not the answer, thus the nominalist critique which is that of materialism misses the point that things can't be put into words because they are already there.

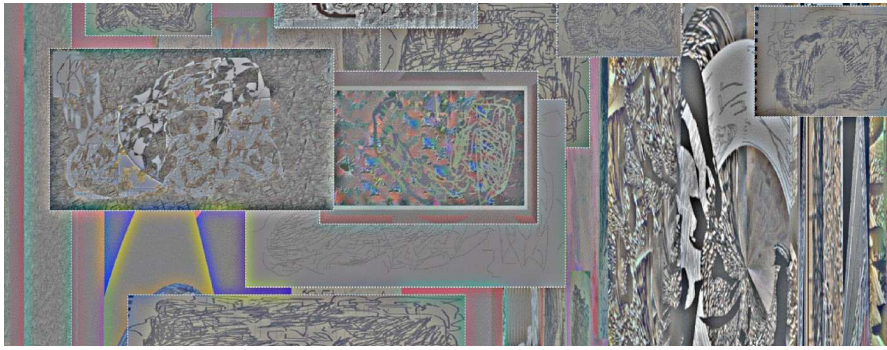
One minute movie of a world in code

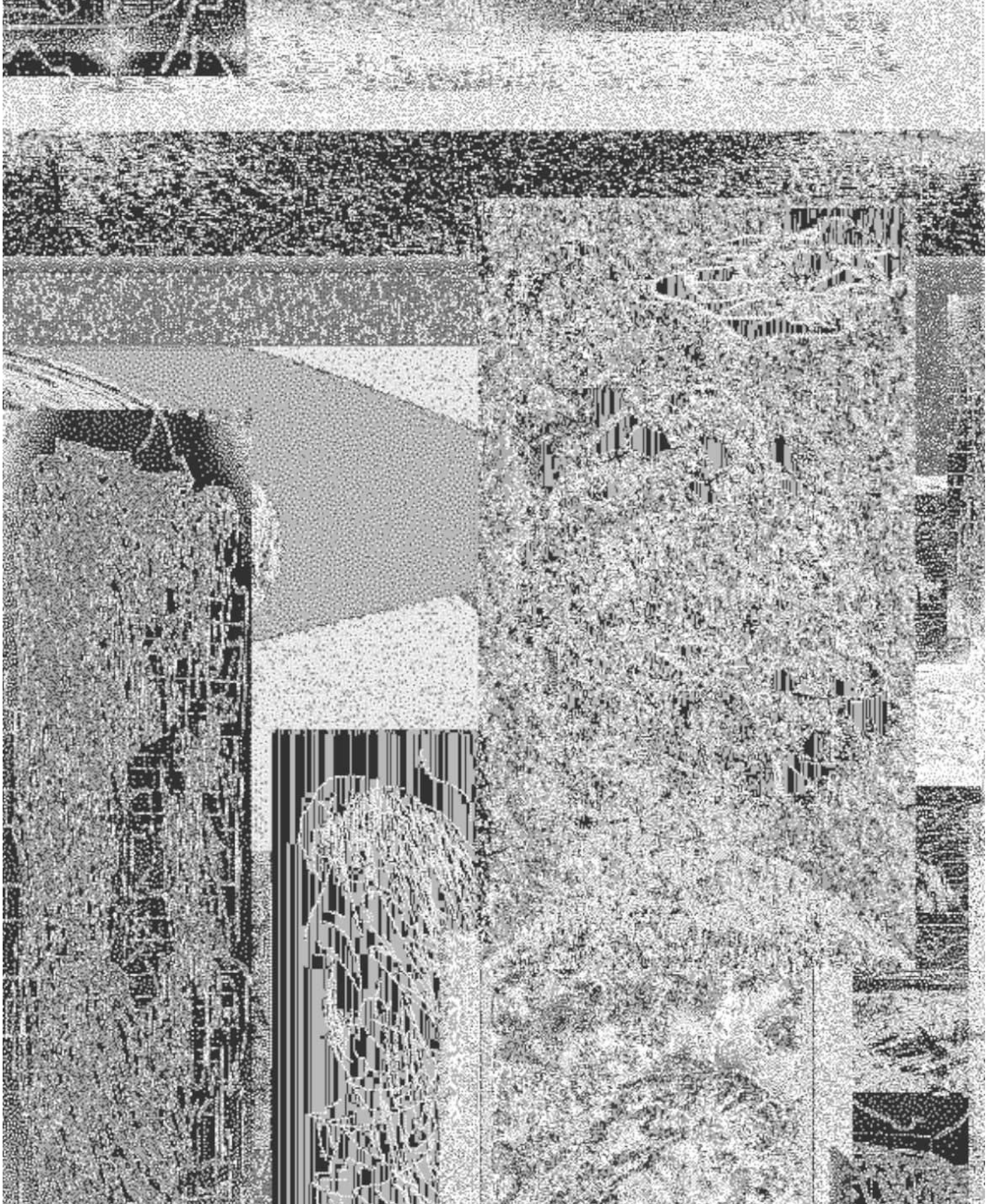


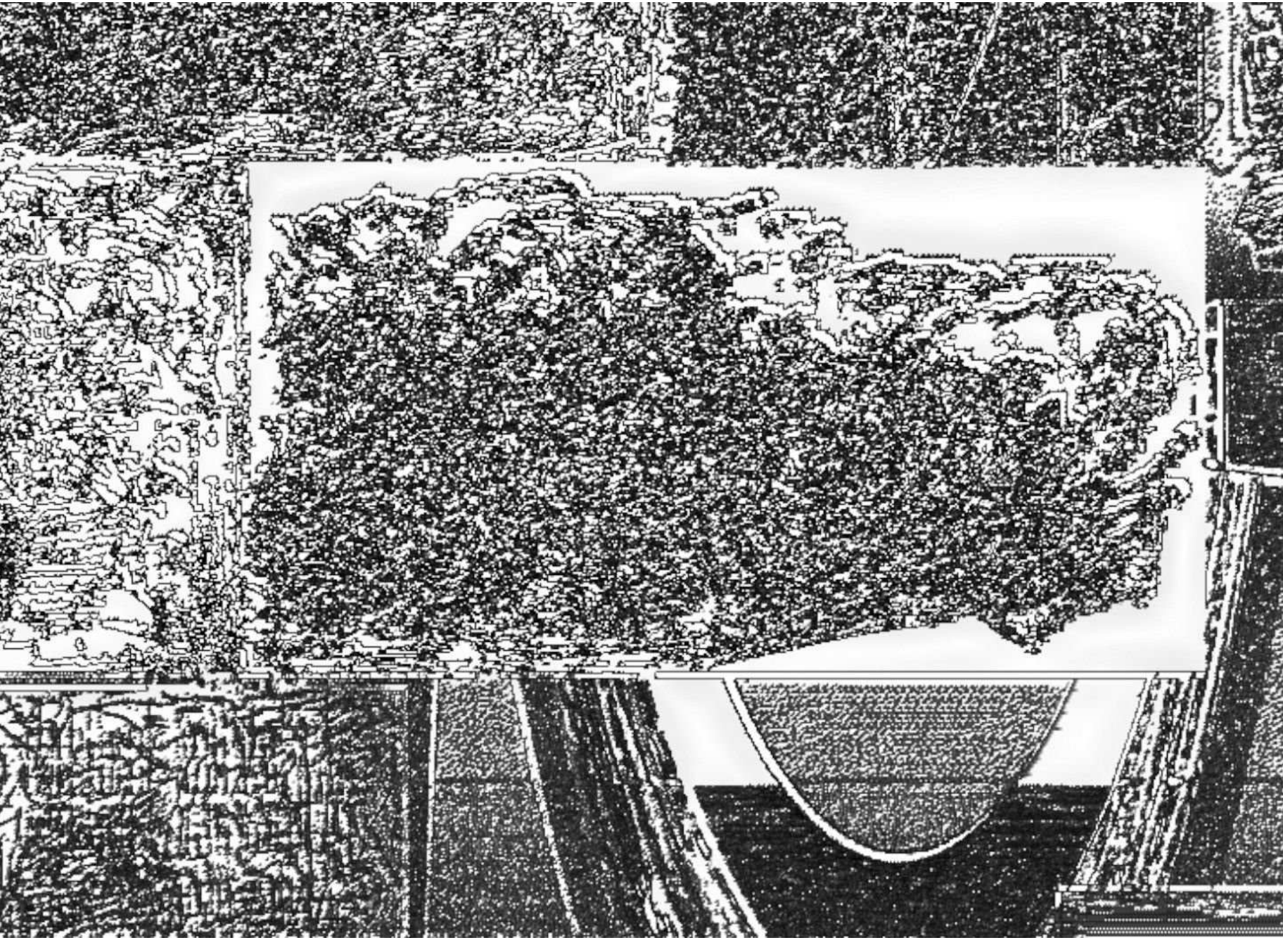


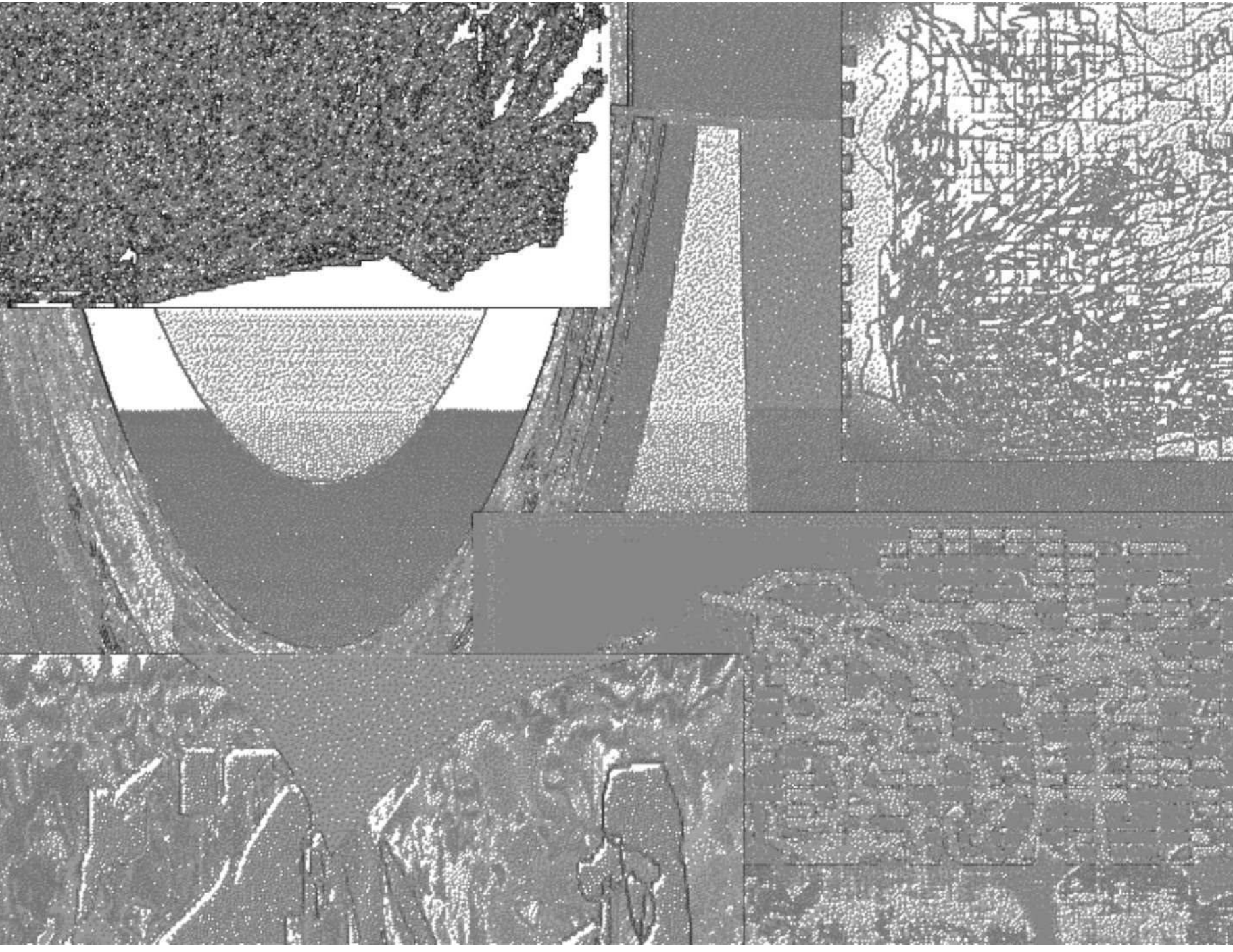


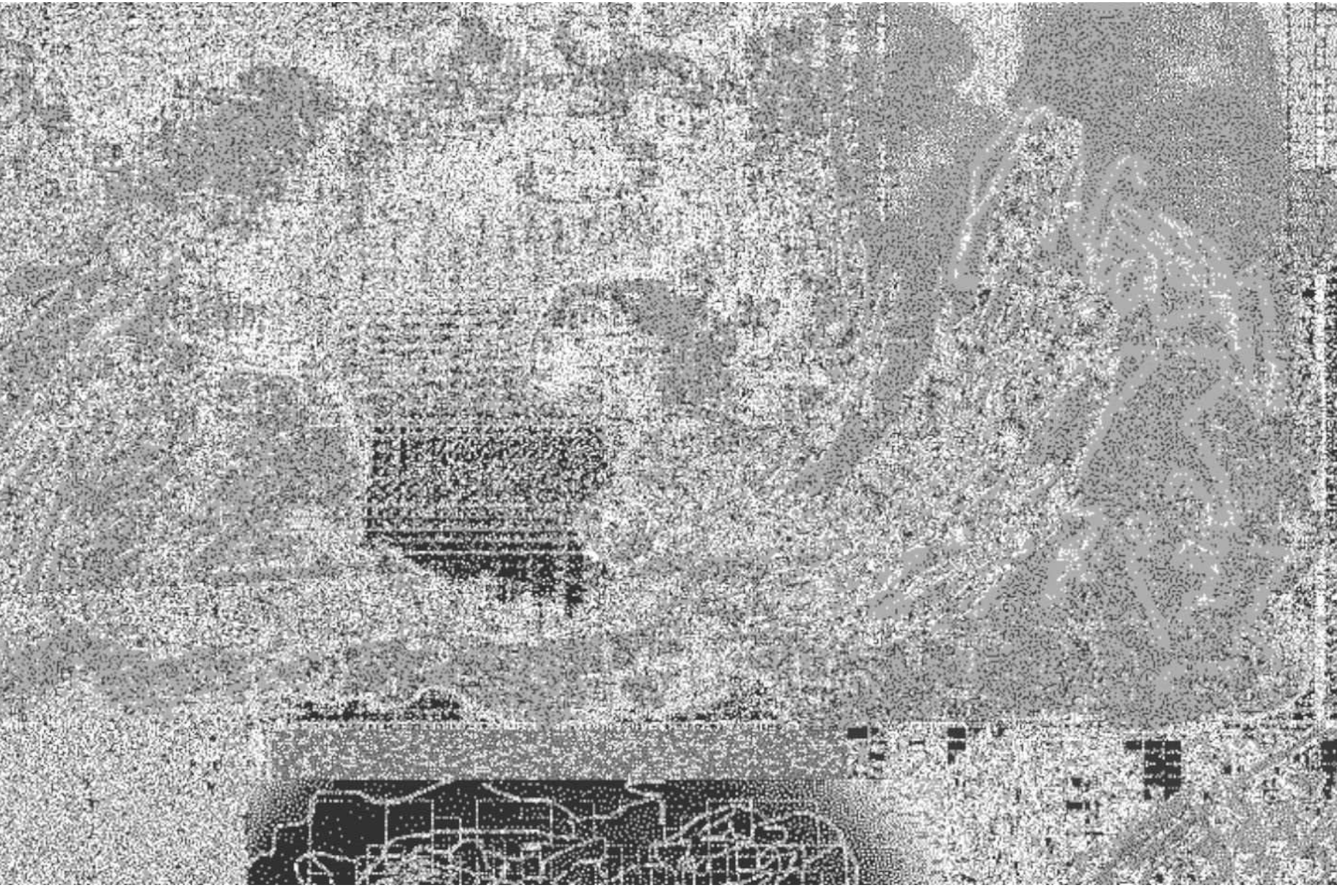


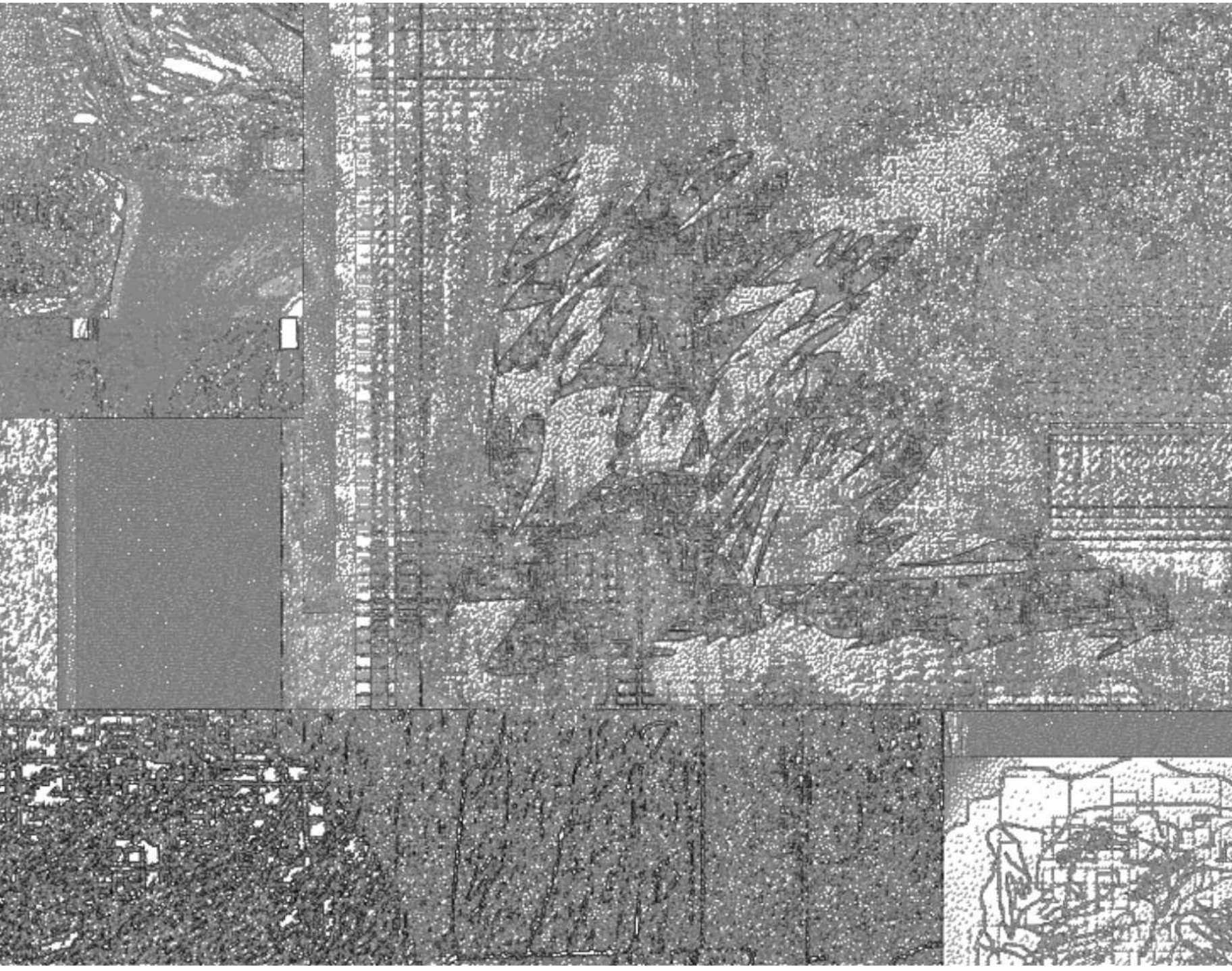












blurb

The Diagonal as symbol for space: in sculpture for example external to an object the armature element can act as a base support working like a buttress, the narrative levels by which such a support the figure leans against: metamorphosis to tree and forms of transformation…branching becomes the verbal coefficient of the numerical diagonal…

On a wheel form the point where a top plane tucks in and reverses to under plane is a kind of perspective point or hour glass content of reversal: “reversal” –means trope as in “turn of phrase”. Similarly, on another plane: the ramp form carries the diagonal and the hour glass to another level of support as this time a kind of slice through a perception of form in terms of undercut or rudder like elements, flowerings, are the diagonal elelmentals, trace elements of subsidiary forms along the circuit or processional of form…

Narratology: Narcissus and Medea give the “freeze” of a point of view which arrests a frieze. Osmotic consciousness traditionally is given over to the “Apollonian and Dynosian elementals of fluidity of motion in the Dionysian sense - and musicality, while quicker sense of motion is with the Apollonian sensitivity: the former more like a stain (“stain” being also a word describing the relation of creatures as adapting to environments and “semiotic blending” as their use of resources) And the latter more like a scar or scratch, as in the Assyrian root modifications of the swiftness of sight which is like a drying of the dawns light in terms of emergence. Both dawn and report (as in roar of crowd , whiplash, thunderbolt- logos in the sense of a semiotic embedding the the angle of dawns light spreading into time. By extension” humera or dampness, and human…thus Orpheus in establishing both the Apollonian and Dyonesian cults traces the elemental consciousness Heraclitus refers to in “ its an attunement that turns back on itself like the bow and the Lyre, and syllogistically to this Plato’s myth of Er in which the waters of the River Lethe are the essence Heidegger brings forth “alethia” or unconcealedness composed over light and fluidity, drying, drinking or imbibing, osmotic consciousness as all together psychological colloids towards the morphic relation of form, morphic itself a word one can see as M-orphic and “form” a word composed out of “morph”